

NEW YORK CLIPPER

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THE CLOWN'S LAMENT.

BY MARK MEREDITH.

Motley was my only wear
In the days gone by;
Little do the public care—
Dead to it am I.
Once I flung my moss grown joke
To the grinning crowd;
Every quip a lightning stroke;
Laughter rang full loud.
Now, I'm but an ancient clown,
Broken up, broken down!
Life is an enormous ring;
Master there is Fate;
Jests we tell, and songs we sing,
Till the hour grows late.
Tent? why, that's the blue expanse,
Riders gallop round;
What an acrobat is Chance—
King of all he's crowned!
I'm a seedy, needy clown,
Broken up, broken down!
Banners? People jump them now,
See that, day by day;
Juggling? Who to it won't bow?
E'en the old jokes stay—
That's the reason I am here,
Jest of Time and tide,
'Till the pale horse shall appear,
Then from space I'll ride!
I'm a useless, antique clown,
Broken up, broken down!

BY SPECIAL WIRE.

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BY J. P. COUGHLAN.

[CONCLUDED.]

LATER on, when the forms were locked up and sent down to the machine room, and the labors of the editorial staff were finished for that day, Headlam, our principal leader writer, came into my room to pass the weary hours that yet remained of our imprisonment. For some time we talked generally of the affairs of *The Herald* and *The Messenger*, but gradually I brought the conversation round on Gilbert Selwicke personally.

"By the way," Headlam said, "of course you know that Selwicke wanted to marry Miss Hardinge when he was here, but he was choked off by the old man."

"Oh, yes!" I replied, "I heard that."
Headlam continued: "Well, if what I heard today is in any way true, Selwicke has not yet given up hope. It appears that he is now almost sole proprietor of *The Messenger*, and in working it up as he is doing it is his intention ultimately to force an amalgamation scheme on Mr. Hardinge. Langton, when the excitement of the present bitter rivalry subsides, will not support two daily papers, and Selwicke, knowing that, hopes by keeping *The Messenger* going at full steam to compel Mr. Hardinge to agree to the incorporation of *The Messenger* with *The Herald*, on Selwicke's conditions. I need hardly say that one of the conditions will be his marriage with Miss Hardinge."

My only reply to Headlam was a surprised "Oh!" but inwardly I registered a solemn vow that, if the fates were not dead against us, both Selwicke and his paper would go under.

"Five o'clock!" came a voice from downstairs. I turned and looked at the clock and instantly ran down the stairs. A messenger boy was standing at the door.

"Here, boy!" I cried, giving a coin, "run along to *The Messenger* office and get me a copy of today's paper. Come back this way and you will meet me."

The boy went along quickly and I hurried after him, as *The Messenger* office lay on my route home. As I neared our rival's office the lad came panting towards me and handed me the paper still damp from the press.

Instantly I opened it. My eyes at a glance took in its contents, and as they did my heart fell as though it were a lump of chill lead. A column and a half of the "Cedars" burglary! And, worse, a column of a suicide in the canal, of which we had not a line. In my whole career I never felt so keenly what it was to be beaten. I hurried homewards, there to make close examination of *The Messenger's* story. On reading it it became only too apparent that our copy was the basis of their report, else there was an extraordinary coincidence, and coincidences of that kind were a little too frequent between *The Herald* and *The Messenger* to allow that theory to hold good.

I was utterly puzzled as to how we had been sold, and my attempt to account for the mystery brought on an attack of acute depression. I met Mr. Hardinge that evening. His greeting was altogether different to what I expected. He was smiling, almost cheerfully:

"We're sold again, Mr. Rayburne," he remarked, "but I'm rather glad of it this time, as it gives you a real idea of the state of affairs. I heard of the precautions you took, and am glad you are alive to the necessities of the case. I suppose," he continued smilingly, "it would be too much to expect you to advance any fresh theories just now?"

"Too much," I returned, with a melancholy shake of my head.

I am sure I possess as much innate self confidence as most newspaper editors, and that is saying much, yet, after some months, during which incidents like that which I have just described frequently occurred, I began to feel hopeless as to my chances of checkmating the clever game of *The Messenger*. That my position after that time

was still tenable was due largely to Mr. Hardinge's generous consideration, influenced in a measure, doubtless, by the fact that under my charge *The Herald* had made progress in certain other directions, though so far I was utterly unable to show that anything had been done towards putting an end to that well nigh intolerable state of affairs as regards *The Messenger's* robbery of our best news.

The mental strain which I underwent just then was rapidly leaving its mark on me, and many times I was on the point of throwing up the sponge, ignominious though that course would have been. Indeed, I must confess that it was not altogether my desire to preserve my reputation as a journal-

ist that kept me in Langton, for Nellie Hardinge's influence over me was strong enough to make me renounce the idea of leaving my post on *The Herald* to a man who would show better results in the fight with *The Messenger*.

"Certainly extraordinary; but I am surprised to find Jack Rayburne so hopeless and inclined to knuckle under so quickly. Right enough, you're showing signs of the fight. You were two stone a better man when I last saw you in New York."

The speaker was Charley Jeffries, an old friend of mine, who happened at the moment to be an actor in a touring company then staying at Langton. Charley was many things in the course of his experience. I knew him first as a newspaper man in New York, and I little expected him to turn up as an actor in Langton. However, up he turned, and was sitting in my sanctum in *The Herald* office, where, after a long chat on the old times, I had just told him the story of my position on *The Herald*. He had called after the performance at the theatre, and it was then getting on towards twelve o'clock. Most of the staff were down at supper, but gradually they came back to their places as Charley and I talked.

"Very busy?" he asked as a preliminary to inviting me across to his hotel for an hour or two.

"We're quiet to-night," I replied. "I'll just see if they have anything special to send us from the New

York office. If there is nothing unusual I shall be able to go out with you in a few minutes."

"You're connected with New York, then, by special wire?" he asked.

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"Yes."

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"Your telegraph operator is fond of work!"

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Dutton seemed as if he had some inclination to show fight, but Smithson is a heavy man, and by keeping his knee on Dutton's chest he administered an admirable palliative. However, we had no desire to keep Smithson sitting on Dutton's chest all the morning; instead, we bound him with a few stout cords and laid him on the couch in my room until such time as we felt it desirable to let him loose.

Stanton was sent for and came in very unspectacularly.

"Sit down!" I said, pointing to a chair at the opposite side of my table, "and write a confession of the fraud which you and Gilbert Selwicke have worked on *The Herald* since the starting of *The Messenger*. I promise you no mercy for doing so, everything shall be left to Mr. Hardinge's decision, but doubtless it will be of service to you, to own up honestly."

Stanton looked at Dutton, bound and helpless, then at Smithson and Allen, apparently in a state of complete indecision, and finally he said:

"I suppose there's nothing for it; the game seems to be up."

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Next morning our paper was perhaps an hour or more late in publication, but I never saw it to contain what I considered better news. In it was begun the story of the long series of robberies perpetrated on us by *The Messenger*, an account of the discovery of the trick by which they were committed, and a fac simile of Stanton's confession, indorsed by Dutton. *The Messenger* had fallen into our trap, and their two columns of alleged details of the big murder were delightfully bogus. Langton thoroughly enjoyed the exposure. Throughout the day crowds stood around *The Messenger* office to jeer at the staff passing in and out, but were denied the privilege of seeing Selwicke himself, as he discreetly and hurriedly left Langton on a vacation.

Mr. Hardinge, as did his wife, offered me their warmest congratulations, but I persisted in diverting their thanks to the real author of our coup, Jeffries. Nellie Hardinge also warmly congratulated me. Her congratulations I reserved entirely for myself, as presumably I had the right to do, seeing that she at the same time promised to be my wife.

Shortly afterwards *The Messenger*, which on Selwicke's disappearance passed into more respectable hands, ended its career, and *The Herald*, the property of Hardinge, Rayburne & Co., is now the only daily paper in Langton.

A TRIBUTE OF LOVE.

"Your tribute to your departed friend," said the editor of *The Family Mourner* to the tall woman in black, "is beautiful in many respects, but I thought I would let you explain some parts of it to me before we ran it."

"Yes, sir."

"For instance, take these two lines: 'We buried him deep in a hummocky hole Which was small for his body, but large for his soul.'"

"Saying nothing about the peculiar hummocky character of the hole, why do you refer to it as large for his soul?"

"Did you know Mr. Bargins?"

"I did not, madam, have that pleasure, but —"

"Well, if you had known him, you would understand why I said the hole was large enough. His soul will never find the sides of it."

"Ah, yes; I see. And take these lines as another illustration: 'He's gone from us far to the mist-hidden sphere. We hope there's peace there, but we know there's peace here.'"

"The meaning of these lines seemed a little ambiguous to me. They have a beauty which is all their own, but perhaps you would kindly explain their exact intent to me."

"Sir, I am Mr. Bargins' widow, and —"

"Say no more, say no more. I comprehend. And that fact, too, doubtless explains these two lines: 'I would not the angels should hear my low moan, For I feel that at present they've grief of their own.'"

—San Francisco Examiner

INFLUENCING THE JUDGE.

"Dinnis Halligan, you are charged with beating your wife. What have you to say for yourself?"

"Ay yer Honor please, ol don't 'tink ol bate her at all, at all."

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Cheatrical.

OUR LONDON LETTER.

[FROM OUR OWN CORRESPONDENT.]

LONDON, Eng., May 21.
This has been one of the important weeks of the variety world's year in England, for the Whit Sunday holidays have marked its progress, and at Whit Sunday all the halls make an extra effort to give the best they can afford to their patrons. The week begins with a Bank Holiday, and as on this occasion it was wet and gloomy the indoor entertainments did a magnificent business. Earl's Court drew 92,000, the Alexandra Palace over 90,000, and the Crystal Palace close upon 60,000, and at the latter place of amusement there was a remarkable feature offered in the bringing together of the crack regimental bands of the British army. The Empire Theatre at Earl's Court, where the "Savage South Africa" show has made a great success (as it most assuredly deserves to), has a seating capacity of 4,000, and it was a case of standing room only at both the afternoon and evening performances. At the extra performance at 10 o'clock only a few of the most expensive seats were unoccupied.

There is, by the way, a new game at Earl's Court this season, popularly known as "the big wheel lottery." The big wheel, officially known as the "Gigantic Wheel," one day, or rather one evening, in the summer of 1900, was put on, and many persons were compelled to spend the night in the hanging cars at points more or less remote from the earth. This resulted in some awkward episodes for frivolous gentlemen and ladies who were supported by their wives and husbands to be otherwise employed, and who had to invent excuses for their enforced absence from their domestic abodes. In several cases the management of the wheel company paid heavy damages. This idea has been used on three occasions this season, when the wheel has been stopped for about half an hour, and about fifty or sixty guineas in "damages" distributed among the passengers on their release, and you may easily believe how pleased they were at their "terms" of imprisonment.

The fifty-fourth annual dinner of the Royal General Theatrical Fund was held at the Metropolitan, 25, the Earl of Dartmouth being in the chair, and about one hundred and thirty persons being present, including the American Ambassador, the Hon. Joseph H. Choate; Charles Dillingham, Charles Frohman, William Gillette, W. Lester, and A. M. Palmer. Mr. Choate made a very pleasant speech in proposing the toast of "The Drama," which was responded to by Comyns Carr. H. Cooper Cliffe, who acted for Edward Terry, the absent treasurer, stated that the subscription list of the Fund was in a satisfactory condition and that the Queen had, as usual, donated £100, a donation having also been received from the Prince of Wales, while Lord Dartmouth had given £100, the banking house of Rothschilds & Sons 72 guineas, and the Duke of Bedford—who owns Drury Lane and the Covent Garden Opera House—£50. The amount subscribed at the dinner amounted to very nearly £1,500.

At the third annual general meeting of the Actors' Orphanage Fund, held at the Haymarket Theatre, 25, Sir Squire Bancroft took the chair in the absence of Sir Henry Irving. The figures submitted were pleasing. The Fund had between £4,000 and £5,000 invested. The receipts for the past year were £2,630, and the expenses £440, leaving a balance over expenditure of £2,190. Then there was a bit of a spat. The chairman announced that Beerbohm Tree had given £100 to the Fund, and Charles Cruikshanks moved for a resolution that the rules for the conduct of the Orphanage. The rules were in printed form and were seconded by Cecil Raleigh. Henry Lowenfeld objected to the rules being "sprung upon the meeting," and described them as "absurd, flimsy, and idiotic." He had offered to contribute £1,000 to the Fund, and the sole reason it had not been paid was that proper rules, which would have effectively safeguarded the working of the Fund, had not been adopted.

Mr. Raleigh said that when Mr. Lowenfeld offered the £1,000 he did not qualify his offer by any condition as to rules. The rules which he supported, moreover, were most complicated.

Mr. Cruikshanks, as the author of the "absurd, flimsy and idiotic rules," defended them, and said that Mr. Lowenfeld's offer was unconditional.

The rules were, upon a show of hands, adopted. Sir Henry Irving was re-elected president, Ellen Terry vice president, and the other officers were also re-elected.

The only production of note since my last letter has been at the Court Theatre, where "Wheels Within Wheels," an original comedy, was produced by R. C. Carton. This is a play of the sort that will appeal successfully to the fashionable world, but is not likely to draw the other elements in playing London, albeit, as I have said elsewhere in this letter, the London playgoer is beginning to resent less and less the suggestiveness of the French stage. The story is simple. Sir Philip Curtoys is an ancient dodo, whose young wife is beset by the seductions of Egerton Vartrey, and to those seductions she is about to become an easy victim, and elope to Paris. Her sister in law, the Hon. Mrs. Bulmer, who is of the world worldly, saves her from this disastrous social plunge by coolly pointing out that there is no need of an elopement, since Sir Philip is so blind that there will be no danger whatever of her being seduced. The intrigue with Vartrey at home in London. That the intrigue is well ripened may be understood by the fact that Lady Curtoys has among her possessions a latch key to Vartrey's chambers. The story shows how the Hon. Mrs. Bulmer fools the old Baronet, her brother, her sister in law, and the play ends with the implied outlook that the frolic will go on at a hotter pace than ever. All of which is modern London high life to a dot.

The hit of the piece was made by Miss Compton as the Hon. Mrs. Bulmer. Next to her probably ranked Arthur Bourchier, who plays a loud and vulgar millionaire, with whom she is having a flirtation. Sir Philip is in the hands of Eric Lewis, Lady Curtoys in those of Lena Ashwell, and the seductive person is portrayed by F. B. Thalberg. The pleasantest character in the lot is Mrs. Bulmer, who is a gentleman at heart, but is afraid of being thought moral by his frisky fellow swells. Dion Boucicault acted most cleverly in the part.

The performance of "Lohengrin," at Windsor Castle, 25, in the Queen's birthday, was a great success, the second act being cut out of the long duets in the dark that mark its lugubrious progress. The Queen at the conclusion of the performance had the principal singers presented to her. She gave Jean de Reszke an especially warm welcome, and personally decorated him with "the fourth class medal of the Victorian Order," a decoration that is given to an amusing variety of persons ranging from princes down to very humble folk indeed. Edouard de Reszke got a silver jug, David Bispham a gold cigarette case and match box, Herr Maitmann a large silver cigarette box, and Madame Nordica and Frau Schumann-Heink brooches, with the royal monogram in gems. Maurice Grau is reported by *The Stage* to have been invited to be one of the royal dinner party, and to have had to hustle about very quickly in order to get a court costume in which to appear. The entire company were entertained at supper, but of course not by the Queen in person. The next day a telegram was sent to Covent Garden from the Queen's secretary reading: "The Queen wishes to know if the members of the company arrived safely in town, and especially inquires after M. Jean and M. Edouard de Reszke and the lady artists, and hopes they are not fatigued after the performance." It may be recalled by your readers that last summer I reported as having sent a similar telegram inquiring about the health of the animals in "Lord George Sanger's Circus," which had performed before her the day before at Balmoral. On the night of the Queen's birthday "The Belle of New York" Co. sang "God Save the Queen" before the fall of the final curtain both at the matinee and in the evening, and the audience joined in with enthusiasm. Edna May, so one reporter states, did not use the words, "God Bless Our Gracious Queen," but substituted "God Bless Your Gracious Queen" instead.

Notes.—Sir Henry Irving was given a rousing welcome on his return to the east of "Robespierre" 25, and appeared to have quite recovered his health and vigor. Charles Wyndham will conclude his season at the Criterion July 13 or 20, with a special performance of "Rosemary." The choice is a peculiarly happy one, as the line "Rosemary, that's for remembrance," is well known and thoroughly appropriate to the leave taking from a stage which has been the scene of so many a memorable performance. The proceeds will be given to the Prince of Wales' Hospital Fund. Charles Frohman's season at the Criterion will begin in the autumn with an adaptation of "La Dame de chez Maxim," "duty purged of anything calculated to offend the susceptibilities of London playgoers." The purging process must have been a violent one, and the farce will need a mild tonic to recover its tone. London playgoers, however, are of late showing that their much vaunted "susceptibilities" are becoming somewhat blunted, and most of the blishes one sees in the West End theatres nowadays have been bought at the chemist's before their fair owners came to the play.

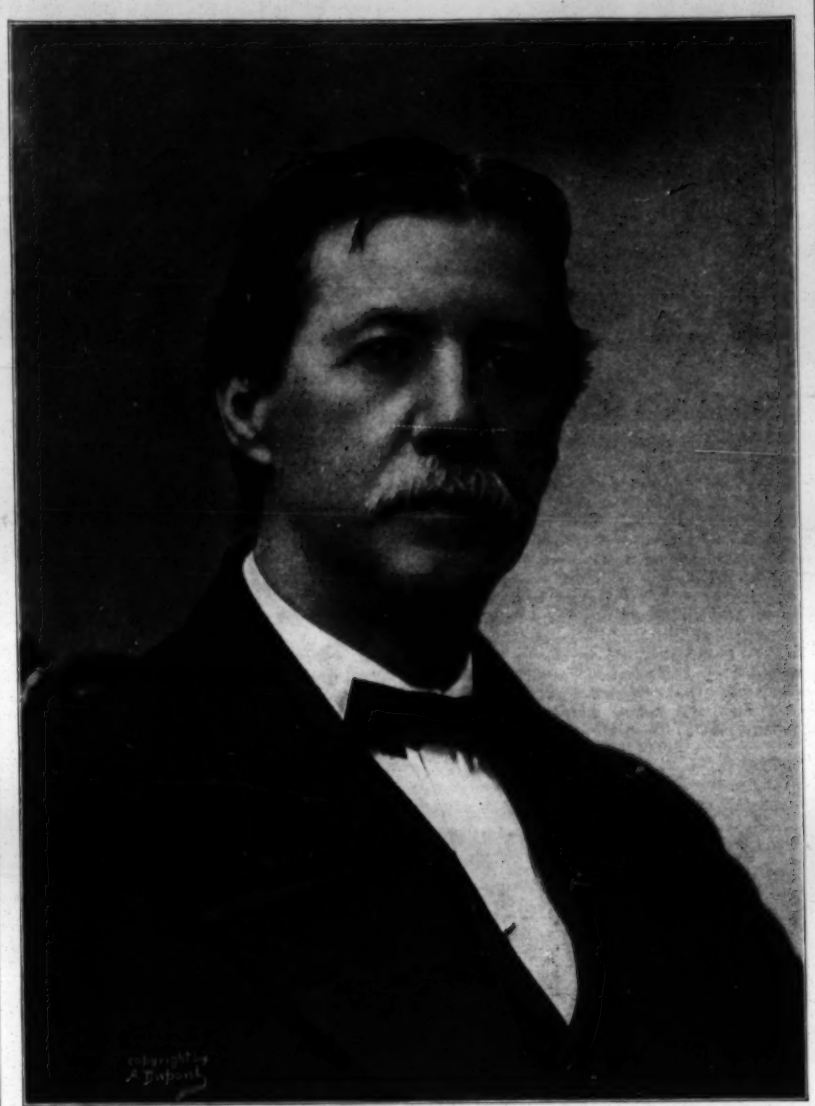


Photo by Alime Dupont.

AUGUSTIN DALY.

The well known manager, died June 7, in Paris, Fr., from heart failure. Mr. Daly was born July 20, 1838, in Plymouth, N. C. While still young his father died, and when Augustin was about sixteen years of age he came to New York City, where he became a clerk in a mercantile house. He early gave evidence of a liking for theatricals, and used to get up performances of the old farces and dramas. He also undertook playwriting, and before he was twenty years of age he had written several stage works, which were called "A Bachelor's Wardrobe," "Joe's Wife," and "Napoleon III." These were designed by young Daly for W. E. Burton, Joseph Jefferson and Laura Keane, but they were never produced. In December, 1859, Daly began to write for *The Sunday Courier*. For nine years, in spite of many incursions into the theatrical field, some of which were notably successful, he was active in New York journalism. For *The Courier* he wrote a weekly article signed Le Pelerin, in which he treated of stage affairs with the air of a veteran observer. He succeeded James Otis as dramatic critic of *The Evening Express*. He contributed also to *The Weekly Citizen*, *Beach's Sun*, and for a few months to *The New York Times*. His first success as a playwright was achieved when he adapted Dr. Mosenthal's "Deborah" for the English stage, for Kate Bateman. The adaptation was called "Leah, the Forsaken," and the work met with instant success upon its first presentation, in December, 1862, in Boston, and a month later at the Winter Garden Theatre, this city. Mr. Daly next adapted "Dorf und Stadt," and produced it with the title of "Lor," with Marie Matha Scheller as the star. In 1864 he directed a tour of Atonia Jones. "Taming a Buttery," adapted by Mr. Daly and Frank Wood from Sardou's "Le Pailillon," was produced by Mrs. John Wood at the Olympic Theatre, and "Griffith Gault," dramatized by Mr. Daly from Charles Reade's novel of the same name, was produced by Mark Smith at the New York Theatre, Nov. 7, 1866. On Aug. 12, 1867, "Under the Gaslight," Mr. Daly's first original drama, was given its first production on any stage at the same house, which was then the management of Mr. Daly from Charles Reade's novel of the same name, was produced by Mark Smith at the New York Theatre, Nov. 7, 1866. On Aug. 12, 1867, "Under the Gaslight," Mr. Daly's first original drama, was given its first production on any stage at the same house, which was then the management of Mr. Daly from Charles Reade's novel of the same name, was produced by Mark Smith at the New York Theatre, Nov. 7, 1866. 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Cheyenne.—At the Cheyenne Opera House British Guards Band is due June 12. The house to be thoroughly renovated and the stage refitted with new scenery during the Summer.

LATEST BY TELEGRAPH.

Monday Night's Openings in All the Big Show Towns.

NOTICE TO CORRESPONDENTS.

Our theatrical correspondents are hereby notified that the credentials now held by them expired on June 1. They are requested to return them to this office at once, for renewal for 1899-1900.

GOLDEN GATE GLEANINGS.

"The Liars," "The Master of Ceremonies," "The Turtle," "El Capitan" and "La Fille de Madame Angot," Make Up the Current Bills—Italian Opera at the Alhambra—Good Vaudeville at the Orpheum.

(Special Dispatch to THE NEW YORK CLIPPER.)

SAN FRANCISCO, June 15.—That Henry Miller has not lost his popularity was attested by the large attendance and enthusiastic reception awarded at the opening attraction, "The Liars," which was produced at the Columbia last night.

ALCAZAR THEATRE.—Lewis Morrison is playing to S. R. O. nightly. "The Master of Ceremonies" was presented here last night. White Whitley will make his first appearance here to.

CALIFORNIA THEATRE.—"The Turtle" opened here last night, to a packed house, the audience being made up mostly from the male gender. The production will only be given this week.

GRAND OPERA HOUSE.—"El Capitan" was produced last night by the Southwell Opera Co., to a large and enthusiastic audience.

TIVOLI OPERA HOUSE.—"La Fille de Madame Angot" was presented here last evening, to the usual large Monday night house.

ORPHEUM THEATRE.—Ticiann, Fred Niblo, Warneburg Bros., and Hanley and Jarvis were the new comers this week and opened to the usual crowded house.

ALHAMBRA.—Lambardi's Italian Opera Co. has been transferred to this house, where repertory will be given during the current week.

NOTES.—Daniel Maloney, an amateur aeronaut, was injured seriously June 11 while making a parachute drop at Glen Park. A. W. Foster's Cineograph Parlor, on Market Street, since its re-decoration and re-employment, is an attractive place of continuous performance. Vaudeville has been added to the cinegraphic entertainment, and Jake Wallace, Steiner and Simmen, Prof. Windall and Joseph J. Silver do much to attract well pleased patrons. "The Brownies" scored such a positive hit at the California, June 1-3, that Mr. Ritchie has decided to make a tour of the interior.

FROM OTHER POINTS.

Augustus Thomas' "Arizona" Originally Acted in Chicago and Wins Success—Robert Mantell Makes His Vaudeville Debut in Boston—The Jaxon Opera Co. Fails to Materialize in Milwaukee.

(Special Dispatches to THE NEW YORK CLIPPER.)

CHICAGO, June 15.—Weather is still a strong factor in the local show business, it being of a kind to empty the regular houses and fill the outdoor amusement places, and to a moderate extent this was its effect. In spite of this Augustus Thomas' new play, "Arizona," scored a genuine success at its first production on any stage, at the Grand. Mr. Thomas has written a virile play, replete with real atmosphere, and the company does it justice. The author was forced to come out and make a speech and the enthusiasm was all that is usual on a first night, and more. The cast: Henry Canby, owner of Aravaipa Ranch, Theodore Roberts; Col. Bonham, Edwin Holt; Sam Wong, Steve French; Mrs. Canby, wife of the rancher, Mattie Earle; Estrella Bonham, wife of the Colonel, Mabel Bert; Lena Keller, Adora Andrews; Lieut. Danton, Robert Edson; Bonita Canby, Olive May; Miss McCullough, Edith Athelstone; Dr. Felon, Samuel Edwards; Capt. Hodgman, Arthur Byron; Tony Mostano, Vincent Berrano; Lieut. Hallack, Frank L. Garland; Sergt. Keildard, Walter Hale; Lieut. Young, Lionel Barrymore; Maj. Cochran, Melville Johnstone. "Because She Loved Him So" opened at Powers. The farce was well received, and gave evidence that the management made no mistake in booking it for all summer. Camille D'Arville made her debut at the Masonic Temple Roof Garden and achieved as great a success as in opera. She sang a number of songs from operas, winding up with a coon ditty, which brought several curtain calls from the crowded house. "The Club's Baby," at McVicker's, and Ward and Vokes' three burlesques, "The Back Stair Investigation," "Sponging Life," and "The Floor Walkers," at the Great Northern, had fair houses. "The Dearborn put on 'All the Comforts of Home,' to a good house, and at Hopkins' the attraction was 'The Golden Giant Mine,' with vaudeville. The Castle Square Opera Company entertained a good crowd at the Studebaker with 'Pinafore' and 'Cavalleria Rusticana,' the second week of these operas. Sam T. Jack's was well patronized, the Forty Thieves Company, with Kertiss, furnishing the fun. The Nelson Sisters headed the bill at the Chicago Opera House. The Sans Souci, Ferris Wheel and Chutes Parks were crowded Sunday, as were nearly all other open air amusement places.

ST. LOUIS, June 15.—The policies of the Grand and Imperial were decided June 10, when the Tri-State released the Grand for one year to Messrs. Middleton, Tate and Stair. The first named is of Kohl & Middleton, and Mr. Tate is manager of the Columbia here, and Mr. Stair is from Detroit. The Grand will play combinations, taking the contracts booked by the Imperial, which runs stocks another season. The Columbia will be the only vaudeville house in town. Sunday's openings were good in quality, and received big patronage. At the Suburban the minstrels sprung a fresh budget of jokes and songs. There's nothing stale where Johnson, Lewis, Sully and Wilson are. The attendance was all that could be desired. Forest Park Highlands changed the bill, featuring the Manhattan Comedy Four. The whole bill was excellent and the attendance, Sunday, enormous. Jim Gleney and Charlie Gardiner won much applause. Olympic Park opened 11 with a stock company, headed by Lawrence Hanley. The leads are played by Hanley, Edmund Lyons, Nettie Reed, Jessie Little, Earl Harting and Isabel Omadigan. Attendance was fair. At the Cave the Williams Weinberg Stock Co. opened 11, for their last week, in "Turned Up." The audience was large and appreciative. At Mannon Park Ernest's Minstrels received their share of the Sunday patronage. Deming and Cushman, as end men, won big applause.

The vaudeville features are clever and the chorus singing of the intermezzo from "Cavalleria" was especially well received.

BOSTON, June 15.—At the Hollis Street Theatre "Bobby Shaftoe" was presented to a packed house, and if the week holds out as it begun the treasury of the L. A. W. will benefit greatly thereby. The play won immediate favor and hearty applause throughout. At the Tremont Theatre Francis Wilson and his company, in "Erminie," began their final week to rousing good business. At the Castle Square Theatre "A Midnight Bell" was finely cast and staged, and drew good houses day and evening. Buffalo Bill's Wild West Show, on the Huntington Avenue grounds, attracted thousands afternoon and evening, and the exciting features called out storms of applause, especially so the feats of Roosevelt's Rough Riders and the U. S. cavalrymen. Scores of hundreds thronged the grounds at the Chutes during the day and night, and all evidently got their fill of fun and real pleasure. At Keith's Theatre Robert Mantell and his company made a hit in a bright comedy sketch, and a specially good vaudeville show was fully appreciated by large audiences day and night. The White Crook Burlesquers drew excellent business at the Palace Theatre, and at Austin & Stone's Museum laughter was simply uproarious at the production of scenes and incidents at "Donnybrook." The vestibule of the Boston Theatre, with the startling illusion, "The Girl in the Moon," held wondering crowds from opening to closing, and the other low price places made profitable showings.

MILWAUKEE, June 15.—The engagement of the Jaxon Opera Company did not open at the Alhambra Sunday, as was scheduled. Assistant Manager Wittig announced that owing to the disorganized state of the opera company the engagement had been canceled. A large number of people were disappointed. At the Academy the three hundredth performance of the Thambousser-Hatch Company took place Monday night. "The Masked Ball" was attended by a large and appreciative audience. The tipsy scene, made famous by Maude Adams, was especially well handled by Miss Bergere. R. C. Chamberlain scored a pronounced hit as Joseph Poulard. At the Davidson the opening of the summer season by the Frawley Company was a gala event. "The Dancing Girl," which introduced Blanche Bates and Mr. Frawley's excellent company, served its purpose to a nicety. The company came up to the expectations in every way, and Manager Brown is to be congratulated on his selection. The Trocadero, the only vaudeville house open, was well attended Sunday and Monday; the Sisters Capen and Fostelle, and Sherman and Morrissey were favorites.

PHILADELPHIA, June 15.—The theatres open were well supplied with patronage yesterday. There was some moderation in the warm weather and this helped to improve the attendance. At Keith's an excellent bill was presented, Odell Williams, Rose Melville, Hayes and Lytton, Caron and Herbert contributing entertaining specialties. The audience was of large size throughout the afternoon and in the evening not a vacant seat could be found in the house. The Broadway Girls Burlesquers found favor at the Lyceum. An audience of good size attended in the afternoon and evening, and they enjoyed the two burlesques, "Who Owns the White House?" and "The Doctor's Dilemma," and an olio of entertaining specialties. At the Standard Theatre "The Octoroon" was presented by the stock, with satisfactory results, each member doing his or her work well, and a fair sized audience being pleased with the performance. A crowd of fair dimensions viewed the curios and enjoyed the programme in the theatre at the Nickelodeon.

KANSAS CITY, June 15.—The second week of the Orpheum vaudeville, at Fairmount Park, opened to immense crowds Sunday. The headlines in the new bill were the Four O'Learys, Howard's Ponies, Jack Symonds and McElair. At the Auditorium, Friday night, Jas. Fulton's new melodrama, "The Man Behind the Gun," will have its premier.

LOUISVILLE, June 15.—The second week of the Fay Opera Company opened last night with the opera of "Falka," to a crowded house. Phoenix Hill Park overlooked at the Sunday opening, with a good audience last night.

DISTRICT OF COLUMBIA.

Washington.—The hot weather of the past week had its effect on the attendance at the few theatres open for business. Only one of our first class houses was open, the Columbia, one house playing variety combinations, the Lyceum, and one vaudeville, the Bijou. Both the latter closed their seasons with the week. The Frawley Co., which has a deservedly successful week's season, closed the same with a rousing house, 10, at the Columbia. The house will not close, however, for the management has chosen to keep on as long as first class attractions can be secured and the crowds continue to come at 25c, 50c and 75c, and as it is the only house open there is no reason to doubt the success of the scheme, even up to the opening of the regular season. Seekers for vaudeville amusement will be obliged to go to the suburbs for the same.

LUCKETT & DYWEN'S COLUMBIA THEATRE.—This week has Otis Skinner, in "Rogues' Gallery." Last week closed the season of the Frawley Co. Blanche Bates appearing in a repertory which evidenced her versatility, and each character she has assumed increased her popularity with our playgoers. Wilton Lackaye and Co., in "Aristocracy," June 15-24.

KERNAN'S LYCEUM THEATRE closed for the season 10. Last week the Hot Air Burlesquers scored very successfully. "Hughey" Kernan's annual benefit occurred at the opening of the week, and the house was not large enough to hold ten weeks' season, desired to do so is a popular manager's homage. GREAVES' BIJOU THEATRE closed its season 10, after an excellent week and a season which has been one constant series of successes.

GLEN ECHO PARK AMPHITHEATRE opened the present week with a Sunday matinee and evening performance, participated in by John Kernell, Banks and Nona Winter, Stanley and Jackson, the Navarros, Louis Flakowsky, Frank Monroe and company and the American vaudeville, all holding over from last week. The bill for this week includes Miles and Raymond, Hendricks and Prescott, Annie Lloyd, Master Dick Walters, Ray Burton, the Leonards and a new picture in the vaudeville. NOTES.—Geoffrey Stein, of the Frawley Co., met with a severe injury during the performance of "London Assurance" early last week, spraining his back very severely. The sprain affected a lesion of one of the large ligaments of his back, and pressing upon the sciatic nerves paralyzed one of his lower limbs. He was unable to continue playing for the week, and is confined to his house. He hopes to be able soon to join his company in Milwaukee, in the course of a few weeks, but his complete recovery must necessarily be very slow. Eugene Blair (Mrs. Robert Downing) has returned to her home in this city after a successful season in "A Lady of Quality." She will shortly go abroad with her husband, G. Mary Marble, who has been residing here since last February, will next season be with Managers Dunne & Riley. Charles B. Hanford, James Murphy, Hae Roberts and Giles Shible and wife (Lavinia Shible) are among the thespians who are summering in Washington or its immediate vicinity.

On the Road.

All Routes Must Reach Us Not Later Than Monday.

DRAMATIC.

Adams, Maude.—Albany, N. Y., June 15-17. Allen's New York Theatre.—New York, N. Y., June 15-17. "Arizona"—Chicago, Ill., June 12, indefinite. Barbours Theatre.—Remington, Ind., June 12-17, indefinite. Bittner's Theatre.—Spokane, Wash., June 12, indefinite. "Because She Loved Him So"—Chicago, Ill., June 12, indefinite. Carter, Miss Leslie.—N. Y. City, June 12-17. Chapman-Warren.—Charleston, S. C., June 12-17. "Club's Baby"—Chicago, Ill., June 12, indefinite. Crawley Stock.—Milwaukee, Wis., June 12, indefinite. Front Street.—Gibson, Cal., June 12-17. Giffin Stock.—Denver, Col., June 12, indefinite. Heffer Stock.—Eau Claire, Wis., June 12-17. Hadley Stock.—Waukegan, Ill., June 12-17. Harkins, W. S.—Halifax, N. S., June 12-24. Hoyt's Comedy.—Beatrice, Neb., June 12-17, Hastings 19-24. Henderson Stock.—Rhineclander, Wis., June 14. "His Excellency the Governor"—N. Y. City, June 12-17. Keystone Dramatic.—Indy, Ind., June 12-17. Lennen's Stock.—Coldwater, Mich., June 12-17. Lacaze, Wilton.—Washington, D. C., June 10-24. Morrison, A. Lewis.—San Francisco, Cal., June 12, indefinite. Miller, Henry.—San Francisco, Cal., June 12-17. Maloney's, Pat.—New Glasgow, N. S., June 14, Truro 15. Spring Hill.—Pittsburgh, Pa., June 12-17. "McFadden's Row of Flats"—Des Moines, Ia., June 14, Davenport 15, Galesburg, Ill., 16. "San in the Moon"—N. Y. City, June 12, indefinite. "Pay Train"—Whapeton, N. D., June 14, Little Falls, Minn., 15, St. Cloud 16. Ruhl, Kreyer.—Telluride, Col., June 12-17, Gunnison 18-21. Skinner, Otis.—Washington, D. C., June 12-17. Skrener, Tommy.—Tulsa, Okla., June 12-17. Salem 19-24. Turner, Clara.—Williamsport, Pa., June 12-17. "Turtle"—Eastern—San Francisco, Cal., June 12-17. San Jose 19, Stockton 20, Sacramento 21, Ogden, Utah, 22, Salt Lake 24. "Town Topics"—St. John, N. B., June 14-17. Underwood's Comedians.—Ashtabula, O., June 12-17, Elwood, Ind., 19-24. "Uncle Tom's Cabin"—Stetson's, St. George, N. B., June 14, St. Andrews 15, Calais, Me., 16, Machias 17, Eastport 19, Charlestown 20. "Uncle Tom's Cabin"—Boyer & Kiser's—Calidonia, O., June 15, Crestline 16, Shelby 17, Mt. Union 18. "The Girl in the Moon"—N. Y. City, June 12, 13, 14, 15, Orleans 16, 17, Oakley 19, 20, Center 21, 22. Velpo Stock.—Harrisburg, Pa., June 12-24.

MUSICAL.

Aborn, Milton, Opera.—Southern—Memphis, Tenn., June 12-17. Boston Lyric Opera.—Minneapolis, Minn., June 12, indefinite. Benda Opera.—Philadelphia, Pa., June 12, indefinite. Brinkley Opera.—Savannah, Ga., June 12, indefinite. Castle Square Opera.—Eastern—Brooklyn, N. Y., June 12, indefinite. Castle Square Opera.—Western—Chicago, Ill., June 12, indefinite. DeAngelis, Jeff.—N. Y. City, June 12, indefinite. "Erminie"—Boston, Mass., June 12-17. Fay, Joseph, Opera.—Louisville, Ky., June 12-17. Herald Square Opera.—Fall River, Mass., June 19, indefinite. Innes' Band.—Philadelphia, Pa., June 12, indefinite. Lambardi Italian Opera.—San Francisco, Cal., June 12, indefinite. Librati's Band, No. 1.—Philadelphia, Pa., June 12, indefinite. Librati's Band, No. 2.—Charlotte, N. Y., June 15, indefinite. Southwell Opera.—San Francisco, Cal., June 12, indefinite. Wilton Opera.—Providence, R. I., June 12, indefinite.

VAUDEVILLE.

Bon Ton Burlesquers.—Brooklyn, N. Y., June 12-17. Broadway Girls.—Philadelphia, Pa., June 12-17. Hot Air Burlesquers.—Baltimore, Md., June 12-17. White Crook Burlesquers.—Boston, Mass., June 12-17. Harlow Bros.—Dayton, O., June 12-17, St. Louis, Mo., 18-21. Carlisle & Clark's.—Richmond, Va., June 12-17. Henry's, H.—Elkhart, Ind., June 16. Simmons & Slocum.—Lancaster, Pa., June 12-17, Wilmington, Del., 19-24.

CIRCUSES.

"Albright's"—Mane, Ill., June 11, Onahua 15, 16. Adams, Frank.—Barrettsville, Ark., June 14, Hazen 15, Ros 16, Holly Grove 17. "Amateur Bros."—El Paso, O., June 11, 15, Maxburg 16, 17. Marietta 19, 20, Beverly 21, 22, McConville 23, 24. Barnum & Hall's.—Chester, Eng., June 14, Shrewsbury 15, Hereford 16, 17, 18, 19, 20, 21, 22, 23, 24. Wales, 21-24, Newport, Eng., Gloucester 27, Cheltenham 28, Bath 29, Taunton 30, Torquay 31, Plymouth 32. "Amateur Bros."—Barnmouth, S. W., June 15, 16, 17. Barlow Bros.—Union, O., June 14, Vandalla 15, Fletcher 16, Pemberton 17, Jackson Centre 19, Lake View 20, Huntsville 21. Campbell Bros.—Clyde, Kan., June 14, Narka 15, Nelson, Neb., 16, Hebron 17. Forepaugh-Sells Bros.—Montpelier, Vt., June 14, Burlington 15, South 16, Clinton 17, Putnam 18, 19, 20, 21, 22, 23, 24. 19, 20, Ottawa 21, Kingston 22, Belleville 23, Peterborough 24. Jones & Sons Shows.—Rockford, Ill., June 12-17, Beloit, Wis., 18-24. La Pearl's, J. H.—Taunton, Mass., June 15, Chelsea 16, Nashua, N. H., 20, Manchester 21, Rochester 22, South Berwick, Me., 23, Exeter, N. H., 24. Mann's, Walter L.—Manitowish, Wis., June 14, Oshkosh 15, Shawano 16, Antigo 17, Eau Claire 18. McCord Bros.—Barnmouth, S. W., June 15, Cambridge 20. Washington 21, Antrim 22, Fullport 23, Deerfield 24. Robinson's, John.—Urbana, O., June 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24. Ringling Bros.—Centralia, Wash., June 14, Tacoma 15, Seattle 16, New Whatcomb 17, N. Yakima 18, Walla Walla 20, Colfax 21, Spokane 22, Moscow, Idaho, 23, Lewiston 24. Sautelle's, Sig.—Pepperell, Mass., June 14, Milford, N. H., 15, Nashua 16, Manchester 17, Suncook 18, Concord 20, Middlefield 21, Farmington 22, Newburyport 23, Sun's, Gus.—Du Bois, Pa., June 12-17. Wallace.—Batavia, N. Y., June 14, Buffalo 15, 16, Niagara Falls 17. Welch Bros.—Hagerstown, Md., June 14, Charleston, W. Va., 15, Harper's Ferry 16, Martinsburg 17.

MISCELLANEOUS.

Buffalo Bill's Wild West.—Boston, Mass., June 12-17. Brockton 19, New Bedford 20, Newport, R. I., Fall River, Mass., 22, New London, Ct., 23, Willimantic 24. Bartholomew's—Empire Parades.—Spokane, Wash., June 12-17. Cannon Bros.—Memphis, Tenn., June 14-16, Little Rock, Ark., 17-18, Springfield, Mo., 20, 21, Ft. Scott, Kan., 22. Coyne's Museum.—Greenfield, Ind., Jan. 12-17. Canadian Jubilee Singers.—Anoka, Minn., June 15, St. Cloud 16, Little Falls 17, 18, Brainerd 19, Aitken 20, Duluth 21. Carlisle's Wild West.—Rochester, N. Y., June 15-17. Gentry's, Doug and Pines, No. 3.—Erie, Pa., June 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24. Kennedy Bros.—Dallas City, Ill., June 15, Stronghurst 16, Keithsburg 17. Morton & Co.—St. Louis, Mo., June 14. Pawnee Bill's Wild West.—Gardner, Mass., June 14, Waltham 15, Marlboro 16, Clinton 17, No. Framingham 18, Dedham 19, Quincy 21, Plymouth 22, Middleboro 23, Uxbridge 24. Uncle Sam Specialty.—Brewster, Mass., June 14, 15, Orleans 16, 17, Weymouth 18, 19.

ILLINOIS.

Chicago.—Considering the season, these are lively times in the show business. This week brings the first production on any stage of a new play, Augustus Thomas' "Arizona," at the Grand, and the opening of "Because She Loved Him So" at Powers' for a summer run. Besides these, there are the usual changes of bill at the stock and vaudeville houses. This week opens the summer season all along the line. The change in Chicago has been gradual. There was no official closing of the winter season, nor opening of the summer, but one by one the various houses have either closed their doors or changed their style of entertainment. Powers' and the Grand are the last to declare the hot season officially on. Looking backward, it has been a pretty good season. The last season's successes were many and failures very few. Three or four outlying houses which have never paid have been picked up and dropped again, but one of these is now in first class hands for next season. Elsewhere everything has had an upward trend. The Bearboun Theatre (the old Schiller) is now making money under the dramatic stock policy pursued by Manager James Jay Brady, of the Tri-State Amusement Company. The Great Northern, in which considerable money has been sunk since it was built, is becoming one of the best money makers in the city. There was no official closing of the winter season, nor opening of the summer, but one by one the various houses have either closed their doors or changed their style of entertainment. Powers' and the Grand are the last to declare the hot season officially on. Looking backward, it has been a pretty good season. The last season's successes were many and failures very few. Three or four outlying houses which have never paid have been picked up and dropped again, but one of these is now in first class hands for next season. Elsewhere everything has had an upward trend. 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MANAGER A. A. FRANKLIN is booking attractions at Harris' Pavilion, Ontario Beach, Charlotte, N. C.

E. M. VERNER recently wrote us that we were in error in announcing that he was to appear at the Nickelodeon, Boston, Mass. He stated that such was not the case, as they were to begin another engagement June 1, on a fifteen weeks' contract. We published the letter, and now Manager L. E. Walker, of the Nickelodeon, writes us that our original statement was correct, that E. M. Verner and wife were booked at his house for two weeks, but that they failed to show up. In proof of his assertion he encloses Mr. Verner's letter, in which he accepts the engagement and states that they will be on hand to open May 29. The letter, which was dated May 22, was written from Huber's Museum, this city, and was on the printed letter head of the only Verner. It is, therefore, evident that Mr. Verner not only broke his contract with Manager Walker, but also willfully deceived THE CLIPPER, and in a fashion that displayed an amazing amount of impudence.

JOHN T. HANSON and MAYBEL DREW opened on the Gorman circuit of parks June 5, at Norumbega Park, Boston, Mass.

MINNIE LOUIS MCMAHON has closed a thirty-one weeks' engagement with the Bijou Theatre Stock Co., Washington, D. C., and will summer at Colorado Springs and Manitou, Col.

GOULD, WESLEY, GOULD and VENITA open on the Taylor circuit of parks at Memphis, Tenn., June 17, for a three weeks' engagement.

THE ELINORE SISTERS topped the bill at the Empire Theatre of Varieties, Belfast, Ireland, week of May 29, going direct from their successful engagement at the Palace Theatre, London, Eng.

Mr. and Mrs. ARTHUR S. DUNN closed their season at Keith's Theatre, Providence, R. I., June 10, and departed for Tully, Sullivan Co., N. Y., where they will spend the summer, resting up for their tour next season as the American features of Fulgora's American and European Stars.

GRACE HILL, while in Leadville, Colo., recently, paid for the burial and for a headstone to be erected over the corpse of an advance man who was ahead of Steve Brodie's company, and who died there of pneumonia about three years ago. Mr. Brodie paid for embalming the body, about \$200, and promised to hunt up the relatives of the deceased. This he failed to do, and the remains have been lying in the public morgue until Mr. Hill came along and arranged for the interment as first stated.

DEMONIO and BELLE were compelled to cancel last week's engagement, owing to the death of Miss Bell's sister, Hattie Belle.

LA PETITE FREDELLE LA REANE, daughter of Harry and Eva La Reane, while working in the Olean Park Theatre, Columbus, O., was presented by Will H. Fox. "Paddywhisky," with a handsome gold ring, set with three white and blue pearls.

HARRY J. REED and FRANK DAILEY have formed a partnership and open July 3 at Pleasure Beach, Bridgeport, Ct., for a summer park and resort tour.

Mr. Reed has been for nearly nine years connected with the front of the business at Tony Pastor's Theatre, this city, this being his first professional appearance.

GORMAN and PROCTOR played the Grand Opera House, Washington, D. C., May 22, and Lynn week of 29, and open on a circuit of Eastern parks for six weeks at Whalom Park, Pittsburgh, Mass., June 5.

DUPREE and DUPREE are this week at Silbert's Garden, Watertown, N. Y., with Cosmopolitan, Auburn, N. Y., to follow.

CLARENCE POWELL opened June 12 for ten weeks' engagement over Gorman's New England circuit of parks.

EMMA M. BELLE, who has been in the Klondike for some time, will remain in Skagway during the summer, returning to the States in the Autumn.

JAMES HOLLANDER and Chas. West are appearing at the Abbey Garden, Wilton Place, O., doing a double specialty.

HELEN JACKSON and Maude Douglas are playing La Montagnard Park, Montreal, Can., this week, making their seventh successive week in that city.

HOWARD and ALTON closed at the Olympia Garden, St. Louis, Mo., June 10, and open at the Central Park, Peoria, Ill., June 12, for two weeks.

CHRIS CLINTON, of Johnson and Clinton, who has been seriously ill for some time, is now fully recovered.

THE FENCER BROS. opened their third season week of June 12, on Gorman's circuit of parks, with their new black face act.

WM. A. INMAN, of Bryce and Inman, was initiated in the Scranton Lodge, No. 123, B. P. O. Elks, June 1.

MARLENE FRANKS closed a successful season of forty-three weeks with Sam Scribner's Gay Morning Glory Co. at the Star Theatre, Brooklyn, N. Y., and has been re-engaged for next season, making her third season with Mr. Scribner's company.

THE HARBERS opened on the Frank Burt circuit June 11, at Sans Souci Park, Chicago, Ill.

HADLEY and HART are at Minerva Park Casino, Columbus, O., June 19-24. They recently played Ft. Wayne and Akron.

MAX BENNETT, of Bennett and Rich, writes that it was through the arising of a foolish argument they closed with Dave Lewis' Broadway Burlesques last Wednesday afternoon, and wishes it understood that, contrary to a circulated report, they got a lot that was coming to them, and Mr. Lewis does not owe them a penny.

MUSICAL DIRECTOR W. A. HAUG has taken charge as manager of the North Beach Hotel and Pavilion, North Beach, L. I. Engaged for this week are: Nellie Hamilton, Gallagher and Griffin, Agnes Bar, Behan and Maccoit, Josie Barrows, Chantrell and Schuyler, Willie Barrows, William and Melbourne, and Kennedy and Quattrelli.

THE MISSES GRANT and DUKAND have just closed a six weeks' run in Boston, Mass. They will shortly open at a roof garden in this city.

DARLING and FOGARTY have dissolved partnership, Wm. Fogarty having joined the Nineteenth Regiment Band, U. S. A., to play piccolo. Al. T. Darling has joined hands with Chas. H. Howland.

TODD JUDGE, on behalf of the Todd Judge family, acrobats, presented Chas. E. Taylor, who was for the past season business manager of the Majestic Burlesques, with a handsome solid gold watch. Manager Taylor was the first to meet the family and put them to work after an absence of two years in South America.

FLORENCE GEMNER, of the Gerner Family, is convalescing from an operation performed on her about a week ago. She will be able to fill her engagements from June 10.

THE ELITE VAUDEVILLE and COMEDY CO. opened at York, Pa., June 5, and remain for week of June 12, following with Altoona, Portville, Cape May and Seaside, N. J., the latter two places being new people, as follows: M. Rudy Heller, manager; Geo. A. Cragg, musical director; Tony Murphy, stage manager; Ed. Downey, Paddy Murphy, A. L. Pierce, Mlle. Collins, Blanch Drew, Jessie Bertman and May Leighton.

CLARA BARNES closed a two weeks' engagement at Hudson River Garden, Troy, N. Y., and will rest for a week at Saratoga Springs, with a trip through the Adirondack Mountains to follow.

THE SIXTH ANNUAL FIRE CARNIVAL at Fargo, N. Dak., was held June 7-9, and the following performers, under the management of Bob Schuyler, of the Minneapolis (Minn.) Theatrical Exchange, appeared as special features: Malcolm and Delmore, Legendar and Varnum, the Flying Leonis, Albert and Dugas, Harry Frankel, Geo. Trumpf, Albright, Clever Conkey and Rubie Newton.

SULLIVAN and PASQUELENA have closed a four weeks' engagement at Crum's Park, Macon, Ga. They open at the New Alhambra Theatre, Savannah, for weeks of June 12 and 19, and play Fred Rider's Imperial Theatre, Atlanta, 23 and July 3, with the Taylor circuit to follow.

FREDA LANCASTER has just closed an engagement at Chestnut Hill Park.

W. S. CAMPBELL and Rose Sydel are summering at Atlantic City, N. J., having closed a very successful season of forty-two weeks June 3, at Miner's Bowery Theatre, New York City. People so far engaged for next season are: Shattuck and Bernard, Campbell and See, Etta Chatham, De Ivo Sisters, Sisters Lee, and the Marvelous Hiltens. The company opens early in August at Westminster Theatre, Providence, R. I.

LASLIE PALMER and the Bigelow Twins will shortly produce a society sketch written for them by Jane Martin.

BILLY COOPER will leave South Waterboro, Me., for his home at Cambridge, Mass., next week, and will spend a few days there, after which he will join Hayes' Virginia Troubadours for the summer season.

LIZZIE N. WILSON is visiting friends and also doing her new monologue specialty at Wonderland, Detroit, Mich., this week.

MANNION PARK NOTES. ST. LOUIS, Mo.—Ernest's Pavilion opened its regular season of minstrelsy June 4, to two packed houses. The night house was literally jammed. Although we have a seating capacity of over two thousand six hundred people, we had over three thousand three hundred paid admissions. The performance was a dash and vim that is seldom seen at a park show. Every member on the bill was literally applauded. Special mention may be made of H. W. Prillman and Charles Kent, singers, and of Frank Cushman, Charles M. Ernest, Tom Mack and Ernest Tenney, comedians. Mr. Ernest is a big favorite in this city, and his appearance was a signal for a great outburst of applause. The orchestra, under the very capable leadership of "Bobby" Carmichael, is also deserving of mention. Our first part is handsomely costumed in full dress suit, trimmed in old gold. The setting is as fine as seen with any traveling organization of a like nature. Over three hundred electric lights are used, and everything is a proof of the skill of the men employed by Mr. Ernest, he sparing no expense whatever. Fred Harting has charge of the stage, and the neatness and dispatch with which the show moved along is proof of his ability as a stage manager. On Saturday previous to our opening a grand street parade took place in the city. Our band, Harry Hardy, leader, numbered twenty-one pieces. Several stops en route were made, and a short selection was rendered for the thousands of people who gathered around. Our parade made a fine showing, and attracted a great deal of attention. The ladies of the company brought up the rear in a fine four in hand team. We had altogether fifty-five people in the march.

MATT NASH, representing Tommy Donnelly's Big Minstrels, writes from Augusta, Me., under date of June 10, as follows: "I wish to thank Lewis Sells, of the Sells Bros., for a very nice letter, also Geo. A. Connor, of the same organization, for the courtesy extended Tommy Donnelly's Big Minstrels by announcing the appearance of the minstrels at Hallowell for June 15, during the progress of the circus, from the big show. I attended the performance in the evening of the 14th, and was accompanied by Thomas McLaughlin, the manager of Hallowell Opera House, and made the above request to Mr. Sells, and was agreeably pleased to hear Mr. Connor announce the same in an unusually strong and convincing way. There were fully six thousand people in the park at the time, and as many belonged in Hallowell the result can be easily guessed at."

HEMKE NIXON writes: "I have just returned home for a vacation, after having played the Virginia circuit and a few dates in Maryland. I had a narrow escape from drowning last week. When River River, Md., in company with several performers, including Kittle Miller, Nellie Monroe, Rose Hennes, Bessie Leonard and several others, I took a pleasure trip on the river. A sudden squall overtook our boat, and the experience was a hair-breadth escape. I am sure I shall never be repeated. However, we finally reached our hotel, much frightened, but otherwise not injured, though very wet."

WALDO WHIFFLE opens at Norumbega Park, Boston, Mass., June 12, with J. W. Gorman's New York Specialty Co. for the summer season.

WROTHER and WAKEFIELD, who are playing a fourteen weeks' engagement over the Southern Park circuit, have been engaged to open on the Taylor circuit of parks Sept. 10.

LOUIE LA CLAIR, of La Clair, La Nardie and Rith, was visited by a thief in his dressing room on June 8, while the performance was going on at Monroe Park Theatre, Mobile, Ala., and robbed of a sum of money. The thief was caught, but the money, after the theft was reported, but no money of any consequence was found on his person.

HARRY BLOCKSON writes: "My wife, Annie Hart, and I are enjoying a few days' rest at Atlantic City, N. J., after our run of four months on the Western circuit, closing with a successful engagement at Ernest's Pavilion, Marion Park, St. Louis, Mo. We had several good offers to remain West, Chicago, Ill., and Trocadero, Omaha, Neb., but could not accept, our time being limited, as we intend to put in the months of July and August at Fair Haven, N. J., and enjoy our new nephews launch Annie. Miss Hart will play her first season's engagement in New York City this season at the Central Palace Garden, week of June 25. The same week Blockson and Burns play Keith's Union Square."

DRUMMOND STALEY, of Staley and Birbeck, writes from Devos Platz, Switzerland, under date of May 21, as follows: "Since I have written you I am sorry to say that my health has not been very good, and we had to give up work for at least two months, and go to the mountains of Switzerland. I longed to go to Colorado, but we are booked over here until August, 1900, and I would have to come back and fulfill my contracts, if I ever wanted to play here again, as the contracts are very strong here. We should have played Russia, but we were not, but on doctor's order we came here. This place is five thousand one hundred and sixty feet above the sea, and the hills and mountains three hundred feet above the town, and all covered with snow, from one to twenty feet deep. I don't find the climate as good as present as Colorado generally is this time of the year."

ROBIE & DINKINS will spring several novelties on the public next season with their two burlesque shows, the Utopians and the Knickerbockers. One will be an entirely new departure in the line of costumes, which promises to be better than anything ever introduced on a burlesque stage; and in the matter of scenery, they will try to prove that the public who witness burlesque shows can appreciate works in the scenic line, as well as the higher class productions. All their scenic work will be done by Gates & Morange.

MALLOY BROS. and BROOKS are re-engaged for the Williams & Walker Co. next season and are now spending a few weeks' vacation at their home, Jacksonville, Ill.

ANT BONDO played the Bijou, Toronto, Can., week of May 29.

SAM KENNEDY and Cole Jimmy played Tumbling Run Park Pottsville, Pa., week of June 5. They open at the Empire, Atlantic City, N. J., June 12. GEMNER is spending a few weeks' vacation with her sister in Calumet Avenue, Englewood, Chicago, Ill., where she will remain until opening her Fall series of vaudeville dates, continuing her novel musical specialty.

ILER, HINK and McDONALD are working at Clontarf Park, Columbus, O., next week, and will be at Fairview Park, Dayton, O., next week. They have signed for the coming season with Dickson's Pantomime Co., opening July 26.

THE TWO GRATTIES, Le Claire and Hayes, with their pickaninny, have just closed an engagement over the Castle-Hopkins circuit, at Ferris Wheel Park, St. Louis, Mo., with Lake Michigan Park, Muskegon, Mich., to follow.

McMAHON and KING are appearing at Marion Park, St. Louis, Mo.

FLORENCE HUGHES and Lillie Herndon have joined hands. They have signed with Mico City Club to do their specialty in the olio.

CARRIE M. SCOTT, contortionist, plays the White Elephant Theatre, Niagara Falls, N. Y., week of June 12 and 19; the Tivoli Garden Theatre, Cleveland, O., 26-July 1, with Parkersberg, W. Va., to follow.

VAN BROS. appeared last week at Chester Park, Cincinnati, O. They are at the Chutes, Chicago, Ill., week of June 26.

JOHN GOSS is in his sixth week with Milbank Bros.' Minstrels, New England circuit, at the London Vaudeville Co. is booked for the first week, and the ever popular Padeset Ladies' Orchestra will give afternoon and evening concerts throughout the season, the same as last year.

FOURTEEN-SEVEN BROS. Chicago, week of June 10, to big crowds, the show gives good satisfaction.

THE ALLEN and DELLMAY Trio played Pekin, Ill., June 5, with Peoria, St. Paul and Minneapolis, Minn., to follow.

FRED JORDAN, of Murray and Jordan, is summering at his home in Newburyport, Mass. By the death of a relative he has fallen heir to an estate valued at \$6,000.

A. J. WAYNE writes: "I closed twelve successful weeks as stage manager and comedian with the closing of the Baltimore (Md.) Museum Theatre, June 10. I will play a few parks here, then go to my home in Pittsburg, Pa., for the summer."

J. E. ROSSELLA has closed a season of thirty weeks at the Baltimore (Md.) Museum Theatre. He will work a few parks, then go to Pittsburg, Pa., for the summer.

NOTES FROM MANHATTAN'S MINSTRELS.—As the people seem so anxious to see us, and make the boys so welcome through this part of the country, it makes the management feel proud of the reputation the company has made in former years. We will carry the same twenty-eight people all summer as none of the boys are very tired after their California trip. Some of them that have been with other companies that have private cars say we have the best accommodations they have met. Geo. L. Moxley, our old stage manager, is back again after spending ten months in North Dakota for his health and looks the best he has in years. Leroy Bland and Will Garland put on a new act last Thursday night. Our white suits with white silk hats for the walking gents look very fine, while the band comes up with their new summer band suits trimmed in black, and old gold caps, making a very handsome sight indeed. William Malone is back with us again. He just closed with Bell Bros. Forepaugh to take his old place, leading the orchestra.

"KICKERS' CAMP" will be established by Al. Pilon, of Pilon and Erol, at Arden, Mich., on the St. Joseph River, June 15. He and his wife will entertain several of their professional friends during the summer. Will C. Mathews and Nellie Harris being the first arrivals. Pilon and Erol will remain in camp during the entire summer, returning after their home, Austin, Chicago, Ill., for a brief stay previous to beginning their tour of the vaudeville houses. They will use Will M. Cressy's new act, "A Modern Philanthropist," as a feature of their repertory during the coming season, with occasional preludes of "A Trip On the Derby," "A Daughter of Bacchus" and "Men vs. Women."

EDWARD E. VINTON is manager of the Palace Theatre, Valleyfield, Quebec, Can., situated on the River St. Lawrence, the opening performance having been given by the company.

MISS ALICE CLARK has secured their release from Al. Reeves and have signed for next season with Miner & Van. They are in their sixth week with the Dainty Duchess Co.

KING and STRANGE open June 12 at Glendale Park, Nashville, Tenn., for four weeks at Southern Parks, including Memphis and Little Rock, Ark.

LIZZIE DALY has petitioned for a divorce from her husband, Melville Chalmers Chester, in the Chicago courts. She asks that she be allowed to resume her maiden name, Eliza Harriet Daly, and that the court order the testimony taken. It is probable the divorce will be granted in a few days.

WILL CLARK'S NEW YORK COMIC LEDGER will be issued July 31, in time to meet the demands of companies preparing for the new season. He has secured many orders and thousands of inquiries concerning his new publication through his advertising, placed exclusively in THE CLIPPER. He has received letters from every civilized country on the globe, which gives an indication of THE CLIPPER's circulation.

GEORGE ALLEN changed his professional name to Maurice McMahon, and will be known by that name hereafter.

HARRY EATON and Nellie Zellets appeared last week at the Clark Street Museum, Chicago, Ill., and are this week at the Street Railway Park, Elgin, Ill., to follow.

WALTER VERNON and Lillie Kennedy opened on the Southern circuit of Summer parks at Savannah, Ga., June 5, for an extended engagement.

BOB PRICE has retired from the stage management of the Jubilee Theatre, Montreal, Can. He is succeeded by W. F. Flanagan.

HENRY FREY played Lagoon Island, Albany, N. Y., last week, doing a single turn for the first time in many years.

HERBERT LA SKE has signed for next season with Richard and Pringle's Minstrels, as one of their comedians.

WILSON and LEICESTER are spending a few days with Margaret Ross at her new home, "The Owl's Nest," Revere, Mass.

MARGARET ROSS and VERA HART, assisted by the O'Brien Dutch Pinks, have completed all arrangements for their new novelty act, and have given the sole management to Stoesel, Boom & Duschmin.

WATSON and DUPREE have leased their New York property, and will move back to Brooklyn, N. Y., July 1.

LEON W. WASHBURN, through an ad. in THE CLIPPER, has engaged these people for his minstrel company: Will W. Westly, Frank W. Vincent, Ben. L. Westly, Geo. Lewis, Geo. P. Marshall, Fred. Cope, Harry St. Louis, E. C. Cavanaugh and E. C. Cavanaugh. C. E. Foman has his season booked solid, and is preparing for the opening, which will be early in August.

WM. F. HEELY, of Heely and Marbo, arrived from England last week for a brief visit. He left for Europe, and expects to return to Europe July 13. Mr. Heely has had an accident, but will rejoin his partner, to open July 24 at Morecambe. They are booked up to 1902.

CARLIN and CLARK'S MINSTRELS is booked until September, including a number of return dates. The company begins its tour over the Burt circuit of Summer theatres June 26.

WARREN and ALLEN are working this week at Edgemont Park, East St. Louis, Ill.

WM. B. JAMES has signed with John W. Vogie & Arthur Denning's Minstrels.

L. A. B. DIXON and WATERS joined Dr. J. F. Williams' Herbs of Life Medicine Co. at Anderson, Ind., for the summer May 15.

KALFIELD'S MINSTRELS closed at Berea, Ky., June 3.

HALL and STALEY are resting for the summer and open at the Orpheum Theatre, San Francisco, Cal. Mr. Hall is spending his summer at Idaho Springs, Colo., where he is working his mining property, and Mr. Staley is summering at Ontario Beach, N. Y.

MAINE.

Portland.—The Gem Theatre (Peak's Island) opened last night, June 12, with J. O. Harrows and the Gem company in the comedy, "Brother John." The advance sale of seats has been large, and should good weather prevail there will doubtless be a brilliant audience present on the opening night. Matinee and evening performances will be given during the season. "The Wife" will be the bill for week of 19.

McMULLIN'S THEATRE (Cafe Cottage Park).—At this house the grand opening for the season takes place Saturday evening, 10. The stock company will produce "The Charity Ball" the first week. The grand sale tickets opened well and the popularity here of Mr. McMullin, Lillie Leigh and other members of the stock, together with the attractions offered, bids fair to attract large attendance at this resort. Matinee and evening performances.

PORTLAND THEATRE.—The American biograph returned here 5, for four nights and two matinees. The season is on the wane, some of the employees going to our summer theatres.

RIVINGTON PARK.—The opening of this resort by the Portland Railroad Co. for the season opens 12. The London Vaudeville Co. is booked for the first week, and the ever popular Padeset Ladies' Orchestra will give afternoon and evening concerts throughout the season, the same as last year.

FOURTEEN-SEVEN BROS. Chicago, week of June 10, to big crowds, the show gives good satisfaction.

NEW HAMPSHIRE.

Manchester.—It seems as though Manchester would get its share of tent shows notwithstanding the high license. Sig. Sautelle's Circus is the first on the list and is due to appear here June 17; next comes J. H. La Pearl's, booked for 21; and then Buffalo Bill's Wild West, due July 8. The J. H. La Pearl advance car No. 1, with twenty bill posters, was here June 1. The Opera House is being entirely renovated and painted a lighter tint. New sets of scenery are also being painted by scenic artist H. H. McAndrew. The Lake Massasoit Summer Theatre opens 12 with Frederick's Comedians, headed by Willis and Barron.

MISSOURI.

St. Louis.—The garden theatres in general had little to complain of last week in the way of attendance. The cold weather which kept the audience small the first weeks of the summer season has given place to a distressfully hot wave, and the box office returns have struck their normal gait.

HIGHLAND.—Col. Hopkins' vaudeville offering has led in point of attendance so far this season. The bill last week was an improvement on the previous week's offering. One of the best features was Gailardo, the clay modeler. Cook and Clinton, female rifle shots, also took well. Kelly and Violette, La Belle Carmen, Gypsy Quintet and Howard's ponies were other good features. Friday night the rounds of the Fitzsimmons Jeffries fight were called during the programme.

SUBURBAN.—Manager Gumpertz keeps his minstrel talent up to high pressure mark, and last week's offering was well patronized. Such names as Carroll Johnson, Tom Lewis, Lew Sully, Fred Warren and George Wilson are sufficient guarantee that the audience get their money's worth. There are daily matinees, and the songs and jokes are renovated every week.

ROCKHURST.—The garden is under the management of Messrs. Bromley and Allen, who are well known here in the theatrical business, tho' this is their first managerial venture. Last week's bill included some well known features that won much applause. Coin's trained dogs were one of the best turns. The Bickett Family also took well. Others in the bill were: Brownson and Lewis, Hadi Leslik, J. F. Green and Lillian Durham, Willie Hale and Mat Farnum. The management has made special preparations for "Purple Week"—the big re-run of the Elks, week of 18. The offering will be "Barley Bros." Minstrels, with thirty men in the bill. With a big street parade, a symphony of chests and military band, they expect to do a big business.

URBIO'S CAFE.—The Williams-Weinberg Company is drawing steadily increasing business. Last week's offering was "Why Brown Felt Blue," and in the cast were seen Malcolm Williams, Gus Weinberg, John Ravall, Fred Bock, Kate Fletcher, Louise Clorser and Jassaline Rogers. The play was well handled, and a little too vague at times, and encumbered with strained situations. The bill was "Turned Up."

BELLEVUE GARDEN.—The reorganized venture at Bellevue did fairly well last week. The garden has quit over every season for some years, but we wish to see the new venture succeed. J. C. Stewart and company, in "The Johnnies," were featured. The best of the other turns were Dave Foy and war pictures in shadows.

MANNION PARK.—Manager Chas. Ernest has struck a good gait in his minstrel-vaudeville bill, and is drawing a public with him. Frank Cushman was featured last week. In the minstrel first part were about thirty people, with Mr. Ernest as interlocutor. The olio included Freeze Bros., McMahon and King, Tom Mack, Waterbury Bros. and Tenney, and Joseph Devlin. The Robt. Carmichael Orchestra was sent at the close of the music.

NEWS.—A new venture opened Sunday, at Olympia Park, formerly Klondyke, which name was changed. Lawrence Hanley, with good support, opened in stock, offering "Caste." In the company are, Edmund D. Lyons, who is associated with Mr. Hanley in the venture; Hugh Ford, Jessie Izett, Isabel Sterling, Nellie Reed, H. O. Lonsdale and E. O. Madigan. The park has been much beautified, new scenery bought and the seating accommodations increased. During Elks' week the performance has been arranged for the benefit of the "Billion" fund, and the company has been very good attendance at his marionette representation of the Fitzsimmons-Jeffries encounter Friday night. At this week's stock offering at Urbio's Cafe Alex. Spender's Opera Co. is to open with "The Daughters of the Regiment." Elks' week will be the last of the season, and the company will be in the city on the 17th of the month.

THE IMPERIAL.—The Imperial, which has been in the city for some time, is making special preparations to capture a share of the patronage. Much discussion has been over the disposal of the Grand for next season, and it seems at this writing, that things are not settled. The Tri-State Amusement Co. hold a lease which still has fourteen years longer to run, at a little over \$17,000 per year. They have run it three years, the first two years making good money, though they fell behind last year. Kuno has it, and has it on pretty good authority, that Manager Tate, of the Columbia, wants it so badly that he offers \$25,000 for next season's lease. The Imperial, which ran opposition in stock last season, is out of it. Manager Gumpertz announced that he is in the city, and is looking through Klaw & Erlanger. This leaves the stock held open to the Grand, and a good company will make big money there next season. But who will run it is uncertain. Besides Mr. Tate, Mr. Gumpertz wants it badly; Col. Hopkins would like to be in it, and it seems that the Tri-State Co. has a half formed opinion that if the house is going to make money they had better keep the lease. Events are awaited with interest.

KANSAS CITY.—The city was very gay last week. It was the annual convention of the Modern Woodmen of America, and a crowd of about 10,000 people was in the city. The city was in a grand old time, and the number of axes one saw on the street. The stores were decorated, welcome arches were erected and colored lights were strung along the streets. The feature of the week was the parade on Thursday morning, June 11, which took five hours to pass, and given point. At night a grand cake walk and ball were given. The common expression here is "How would you like to be the Woodmen?" (with apologies to the "locoman").

FARMINGTON PARK.—The Orpheum vaudeville season was inaugurated here on Sunday afternoon, 4, to a big crowd. In spite of bad weather the week was a good one and everybody feels sanguine that with steady weather and the advancing of the season the venture will prove a big go. The bill of the first week was: On the stand, Leslie's Orpheum Band of twenty pieces in a splendid programme, with specialties on the stand by Marie De Wolf, an expert Boston manipulator and a serio comic vocalist. Kittle Leslie, in character changes, and the Three Rio Brothers in evolution on the Spanish rings. At the Lake Road, Charles Marsh, high diving cyclist, was a big feature in his unique and dainty act, made a big hit. In the Pavilion, the principal bill was given by Lorenz and Allen, eccentric comedians and dancers; Knox Wilson, musical Dutch comedian; Reno and Richard, in a comic specialty; Melville and Stetson, the always popular duo, in their topical songs and dialect imitations, and the Four Nelson Sisters, in their acrobatic turn. The entire show was pleasing, every turn making a hit. Performances are given twice daily. The admission is free, with reserved seats at 10 and 25 cents. This week's bill will be: The Four O'Learys, Howard's Ponies, Le Clair, Jack Symonds, Martinelli and Sutherland, and Gracen and Furson.

CLIPPERING.—John Behr, musical director of Kansas City Symphony Orchestra, was given a testimonial concert at the Auditorium on 8. A large and appreciative audience was in attendance and a splendid programme was rendered. Harry Haley, in baritone songs, made a distinct hit. Doherty's Equine, Canine and Feline Show exhibited here twice. In the evening, the Hon. Charles Marshall, who was in the city last week, gave "A Woodman's Oath" and attracted quite a number of the visiting woodmen.

Comedian Robt. Graham was in the city last week. Burt Scott and Harry Gray paid a visit to the Lemen Bros. Circus at Leavenworth last week. Davey Honahan, whose stage name was Billy Hart, of the old song and dance team of Shannon and Hart, died in Quincy, Ill., of consumption, on the 15th of May, at the age of thirty-five years. He was an old timer in the business, having been clown at one time with "Big Frank" and "Big Sam" Craske. The transformation dancer, was joined by her husband, Chas. Graham, here last week. Stage Director Wilson Enos, of the Auditorium, was agreeably surprised by the stage employees at the close of the show last Saturday night, when he was presented with an elegant sailing rod. Stage Manager Harry C. Long was "canned and unbanned" by the same crowd. Billy Warren, of the Auditorium, and Wilson Enos and wife, Gertrude Berkely, will go North on a four weeks' fishing trip this week.

Joe, a new show, "The Man Behind the Gun," will be given its inaugural at the Auditorium 14.

COLORADO.

Denver.—At the Tabor Grand Opera House, week of June 4, "McFadden's Row of Flats" played to big business. Week of 11, Giffen Stock Co., in "The Amazon" and "The Nominee."

BROADWAY.—Week of June 4 Giffen Stock Co., in "A Drop of Poison," had fair houses.

ELITCH GARDEN.—Week of June 4 the Bellows Stock Co., in "The Senator," had packed houses in the theatre, and the Garden had crowds all the week. Dan Godfrey's British Guards Band will play at four concerts June 10, 11, 12, week of 11 "Cyano de Bergerac" will be given by the stock.

CHESTER PARK, week of 4, Bauman and Harris put up a strong bill at this popular resort. The vaudeville stars were Johnson and Harris, Williams and Albion, Jennie Cooler, Leando Brothers, Thos. F. Morrissey, W. H. Barnes' diving acts and Sadie Boynton's daring act, coasting the chutes on a bicycle; the monster man Cannon, and Capt. Beresford's diving corps. Business is good.

MANHATTAN BEACH, week of 11, the season opens with the stock company in "Lady Windermere's Fan."

RENTON.—Prof. Gentry's dog and pony show will be here week of 12. C. S. Primrose, in advance, "McFadden's Row of Flats" closes in Denver after a good season's business. American Hand of Chicago begins a four weeks' engagement at City Park 11.

NEW YORK CITY.

Review and Comment.—During the past week it has not been necessary to refer to the calendar to be convinced that Summer has begun. The heat has been of record breaking sort, and the airtial business suffered accordingly. The cool weather which prevailed throughout the month of May caused much procrastination, leading, as it did, to the belief that out of door entertainment would not be in demand until the latter part of the current month; consequently managers were caught napping, and when awakened by the torrid heat were unprepared, and saw with chagrin loss of much golden opportunity. One roof garden was hurriedly opened, but without any specially engaged features, the attractions booked for the week indoors having been transferred to the open air. Crowds fled to the shore resorts, but they were as unexpected as was the hot weather, and, consequently, but little stage entertainment was ready and at hand. There was a serious falling off in the receipts at almost all houses, and several closed at the end of the week. The death of Augustin Daly was naturally the principal theatrical topic of the week. Although the intelligence of his illness had been thoroughly heralded, equal circulation had been given to

IN QUEER COMPANY.

BY BENNET COPPLESTONE.

It is probable that few of the travelers who daily make use of the London and Southwestern Railway know that a train leaves Waterloo Station as early as 3.45 A.M. for the benefit of those who, like myself, assist in the production of morning newspapers in London, there exists such a train, and every day I journey by it towards my home and my family in the neighborhood of Kingston-upon-Thames.

My usual practice is to walk along Fleet Street and the Strand as far as Wellington Street, and then to cross Waterloo Bridge and to approach the Southwestern terminus by way of York Road. There are other ways across the same route, and it is not disagreeable to a man who makes no pretence of extraordinary courage to have the solitude of the London streets broken at so early an hour. It chanced, however, that at half past three on one morning in November last certain urgent business took me to New Bridge Street, and, thinking to save time, I crossed Blackfriars Bridge and turned down Stamford Street, which runs parallel with the river upon the Surrey side. This is an ill-favored and ill-lighted street, and I passed along it at considerable speed. The end of the street where it is cut by the Waterloo Road was already in sight when two men sprang out from under a doorway. One was a little in front of the other. The foremost man raised a stick over his head and ran straight at me.

I was carrying a light, stiff bamboo, shod with a heavy ferrule. In the instant of time given me for reaction I perceived that it was of no use to strike at my assailant's head, even if he were not on guard, my stick was too light to do him any material damage. There was one effective course, and one only, and I took it by an inspiration as the man ran in upon me. With my bamboo grasped in both hands, I darted a terrible bayonet thrust at his body. Being something of a boxer, I struck instinctively at the "mark," that tender spot below the breastbone, and the ferrule of my stick got home with tremendous force. The man collapsed instantly, like an empty suit of clothes; the other villain, who was waiting in reserve, did not move to follow up the attack.

I crossed the street and hurriedly went on to Waterloo Station. The incident frightened me not a little, but the result gave me a glow of satisfaction. As to my stricken enemy I had no doubt that he would quickly recover from the temporary paralysis of the diaphragm which I had bestowed upon him, and would remember for some time the violent manner in which his "wind" had been taken.

The same evening, while engaged in sifting the customary mass of miscellaneous news which had been poured upon us by district reporters, I came upon a small paragraph which had supreme interest for me. At first I refused to connect the news with my own morning adventure, but the evidence of details was too strong for my imagination. However morally innocent a man may feel himself to be, he cannot realize without horror, perhaps even terror, the fact that he has killed a fellow creature. It was a grim situation. My duty demanded that I should not only inform my own ready act, but prepare, with my sub-editor's pencil, the news for the perusal of others. So I sat with a reporter's ill-written flimsy before me, carefully preparing for publication the story of how my victim's body had been discovered. The account as it appeared in *The Daily Courier* the next day was as follows:

"Early yesterday morning a police constable discovered the body of a middle aged man lying on the pavement in Stamford Street. Assistance was procured, and the body was conveyed to the nearest police station in Waterloo. The man's face was examined by the divisional surgeon. The medical man stated that death had occurred at least an hour previously, and was apparently due to natural causes, as no trace of violence was discernible. There were two contusions, one on the side of the head—caused, it was thought, by the man's fall—another on the upper part of the abdomen. Neither was serious, and both appeared to have been inflicted after death. The body was recognized by the police as that of a man who had served several years in the army, and a post mortem examination will be held today, and the inquest will follow in the afternoon."

It was quite clear what I ought to do, but I was not the more willing to do it upon that account. No man cares to stand out before the public as the most innocent of murderers, and I was not the exception. The publicity of others, appreciated the comfort of seclusion for myself. Still, after long reflection, I decided that confession was the most satisfactory as well as the obviously right course to follow. I could not seriously be blamed for my rather too vigorous defence of myself, and I was sure that confession would protect me from any risk of blackmail should my victim's companion recognize me at any future time. I therefore went to the inquest and volunteered my evidence.

The story I uttered, something of sensation in the court among the comfortable folks who think that the London streets are as safe by night as by day. I described the bayonet stroke which had killed my enemy by means of a harmless illustration upon the body of a stout constable, and the doctor who had conducted the post mortem examination reported me with his evidence. The dead man had not, strictly speaking, been killed by me. His heart was affected, and the heavy blow which paralyzed his breathing apparatus caused his system to stop working altogether. A healthy man would not have been seriously hurt. The appearance of the bruises was accounted for by my story, since, as death was practically instantaneous, the marks looked like those of post mortem injuries.

"I am much obliged to you for coming forward," Mr. Bridgman, said the coroner, and unservedly acquiesced in my story. You have my sympathy and I am sure, that also of the jury for being unwittingly burdened with the death of a human being. You behaved with great courage and address under extremely trying circumstances, and the most sensitive conscience must acquit you of all blame."

I thanked the coroner, and the jury returned a verdict of "Accidental Death."

Upon leaving the coroner's court I was, of course, arrested on the formal charge of manslaughter, and conveyed to the Lambeth police court. Here the evidence which had been taken at the inquest was laid before the magistrate, and as the police officer no objection I was at once discharged.

Several days passed. My life ran on in its well worn groove, and my thoughts returned from unaccustomed channels to their peaceful course. I am afraid that my daily work and my duties occupied me far more intensively than did the fate of the deceased footpad. After a week the adventure might have been years old for all the concern it gave me. My dislike for Stamford Street, by day and by night, strengthened. That was all. But one cannot kill and pass on. No man is so isolated that his death affects no one. Killing may sometimes be justifiable or accidental in the eyes of the law, but the responsibility of the one who kills needs more than the law to wipe it out. I killed the footpad, and I learned my duty from another. This is the story:

"Mr. Bridgman," said a man's voice at my side, "may I speak to you?"

I was in York Road, and the early morning train would not start for twenty minutes. He so I stopped and looked at the speaker. He was a big man, roughly dressed.

"Who are you?" I asked.

"I was at the inquest the other day," he said, "and I am Tom Meadows' pal."

"Tom Meadows?" I asked.

"The man who killed," His voice was deep and stern, but it was not coarse.

"Ah!"

We were not alone in the road and I had no fear. I saw you strike him down. It was boldly and smartly done. I had it in my mind to shoot, but I did not. You owe me something for that."

"Not much," I observed, coldly. "There is a difference between hanging for murder and getting a few lashes for robbery with violence."

"Are you married?"

"Yes, I am."

"Any children?"

"You are inquisitive, friend."

"I ask because Tom Meadows had a wife and children."

"And you think —"

"That he was my pal and the little ones want bread."

"Oh!"

"That was no ordinary footpad with whom I had to deal. His voice was that of a gentleman and there was the dignity of a gentleman in his manner of begging."

"Since you and your friend tried to stop me, I have left all my money at home. My watch is not worth half a sovereign. What would you have?"

"Come with me."

"Really," I said, laughing slightly, "you ask too much. My train starts presently, and your associates do not inspire confidence."

"Sir," returned my companion, "I do not ask you to accept my word. I am a thief, and in your eyes the word of a thief serves only to excite suspicion. You cannot believe that I am not begging for myself. But come with me and you shall see how those who are themselves outcasts and thieves try, out of their miserable plunder, to help the weak and destitute. To me it is a political right. If you are not moved also to help, you shall go away in safety."

"Why do you appeal to me?"

"You killed my pal, and his little ones want bread."

I was silent for a moment. It is not difficult for one who has watched his fellow men with professional interest for thirty years to distinguish sincerity from pretence. A white would have repelled me, but the proud humility of my companion's manner was irresistibly engaging. He was a thief, but a thief is not always dishonest, nor is a good man always virtuous. Men wear their virtues and vices in streaks.

"If I come you will answer for my safety?"

"Yes," he said.

I was again silent. Had my profession been other than that of the man's invitation would have carried no attractions. But a new experience to a writer is the shadow of a great rock in a weary land. There was the risk. I looked at the man again and the risk seemed small. And the night left at six o'clock, and my wife was accustomed to uncertain hours.

"I will come," I said, and we went away together.

We did not go far, and our journey ended at the door of a room which was formed under a great railway arch. The door opened to my companion's knock.

There seemed to be about thirty persons in the room, of whom several were women, and all stood up except one man, who sat before a small table at the far end. Glasses were turned sharply upon us as we entered, and at the sight of the stranger the company drew into groups and whispered.

"That is the president," murmured my companion, pointing to the one who was seated.

Such business as had been going on ceased. Everyone was silently watching us as I set my back against the door.

"Bill," suddenly called out the president, "is that a copper?"

"No," I said, "it is my companion. He is the man who killed Tom Meadows."

I was looking at the faces. Every expression which crime and vice paints on the human countenance was there. I saw beggars, pickpockets, women of the street, footpads. The faces were plain as police registers, and I did not feel that my own expression hardened all those of the men and women alike.

Bill stepped in front of me.

"Mister," cried the president's voice, "it was unwise to come here. Are you armed?"

"No," I answered, feeling behind me for the handle of the door.

"But I am," thundered Bill's deep voice. He stretched out his arm, and in each fist flashed a revolver.

The president was on his feet facing my protector.

"Bill," he cried, "Bill. Do you sound on us?"

"No," said Bill, quietly, as he fell back beside me, and handed me one of his pistols. "I am with you, but I promised Mr. Bridgman safety, and I will blow this room to hell before a hand is laid upon him."

"Why did you bring him here?"

"I shall not tell you now. You would not understand. But go on with your business, and soon you will know without any telling from me."

"He will not betray us."

The president sat down and looked around him. I saw quick glances and nods pass from several of the men, and a decision was reached without a word being spoken.

"Have away, Bill," said the president. "Let us get on."

It was a queer company and a queer scene, and when the business of the meeting began freely to be discussed the wonder of it all struck deep into my heart. One by one the footpads came forward only with the well to do, but here among the scum of a great city was an exhibition of a truer charity than all the black coated philanthropists can hope to show. Out of the petty earnings of their shame and crime these thieves and prostitutes were planning how to save a diseased and dying companion from starvation in the present, and from a life like their own in the future. Vicious faces broke into an eagerness of pity, and voices, coarsened with drink and all manner of debauchery, clamored earnestly to give money for the man who had been the owners could afford to spare.

My presence was forgotten. Bill put away his pistol, and we stood listening with, I believe, tears in both our hearts. Who Bill was and how he came to fall to his present depth I do not know; but that he had been a gentleman once, and was one in many respects still, I had no doubt whatever.

It was over; the peace and shillings had been paid into the president's charge, and the promise of weekly contributions had been made and recorded. I had killed the man and brought about the redemption of his partner; could I do less than these? I am not rich, but I drew out my check book and, with my fountain pen, wrote an open draft for as much as I could give. Then I walked up the room and laid my offering upon the president's table. He looked at the slip of paper and looked at me. Then he passed it round, and the eyes of the company once more turned towards me.

"Bill," said the president, "you were wiser than I."

Then together Bill and I passed out of the room. At the foot of the slope of Waterloo Station I paused and addressed my companion.

"Can I do nothing for you?"

"No," he said, sadly, "nothing; I am what I am, and neither God nor devil can alter it."

To cover the harshness and acidity of the wines in use money and spices were mixed with them. It was considered a masterpiece of art to combine in one liquor the flavor of wine with the sweetness of honey and the perfume of costly aromatics. This may suggest the origin of our benighted cocktails, to which poor liquor is admixtly disguised.

Hippocra was also a mixed drink. In the sixteenth century the taste was for strong, sweet, full-bodied wines. Malmsey then sold for four pence per quart. Only beer was drunk before the Reformation. The difference between beer and ale was that the last was brewed from malt alone, while the first was made from malt and hops.

The Currier.

The Latonia Meeting.

Continues to bring forth the Latonia Jockey Club, which in turn furnishes high grade racing for the amusement of the crowd, which assemble at Latonia, Ky. bent on hazarding their coin on guests at the winner, as well as for the enjoyment derived from witnessing the several contests. We append a summary of the results attained since our last report:

June 5.—First race—Seven furlongs—Corolla, 95, 120, 130, 140, 150, 160, 170, 180, 190, 200, 210, 220, 230, 240, 250, 260, 270, 280, 290, 300, 310, 320, 330, 340, 350, 360, 370, 380, 390, 400, 410, 420, 430, 440, 450, 460, 470, 480, 490, 500, 510, 520, 530, 540, 550, 560, 570, 580, 590, 600, 610, 620, 630, 640, 650, 660, 670, 680, 690, 700, 710, 720, 730, 740, 750, 760, 770, 780, 790, 800, 810, 820, 830, 840, 850, 860, 870, 880, 890, 900, 910, 920, 930, 940, 950, 960, 970, 980, 990, 1000.

June 6.—First race—Seven furlongs—Corolla, 95, 120, 130, 140, 150, 160, 170, 180, 190, 200, 210, 220, 230, 240, 250, 260, 270, 280, 290, 300, 310, 320, 330, 340, 350, 360, 370, 380, 390, 400, 410, 420, 430, 440, 450, 460, 470, 480, 490, 500, 510, 520, 530, 540, 550, 560, 570, 580, 590, 600, 610, 620, 630, 640, 650, 660, 670, 680, 690, 700, 710, 720, 730, 740, 750, 760, 770, 780, 790, 800, 810, 820, 830, 840, 850, 860, 870, 880, 890, 900, 910, 920, 930, 940, 950, 960, 970, 980, 990, 1000.

June 7.—First race—Seven furlongs—Corolla, 95, 120, 130, 140, 150, 160, 170, 180, 190, 200, 210, 220, 230, 240, 250, 260, 270, 280, 290, 300, 310, 320, 330, 340, 350, 360, 370, 380, 390, 400, 410, 420, 430, 440, 450, 460, 470, 480, 490, 500, 510, 520, 530, 540, 550, 560, 570, 580, 590, 600, 610, 620, 630, 640, 650, 660, 670, 680, 690, 700, 710, 720, 730, 740, 750, 760, 770, 780, 790, 800, 810, 820, 830, 840, 850, 860, 870, 880, 890, 900, 910, 920, 930, 940, 950, 960, 970, 980, 990, 1000.

June 8.—First race—Seven furlongs—Corolla, 95, 120, 130, 140, 150, 160, 170, 180, 190, 200, 210, 220, 230, 240, 250, 260, 270, 280, 290, 300, 310, 320, 330, 340, 350, 360, 370, 380, 390, 400, 410, 420, 430, 440, 450, 460, 470, 480, 490, 500, 510, 520, 530, 540, 550, 560, 570, 580, 590, 600, 610, 620, 630, 640, 650, 660, 670, 680, 690, 700, 710, 720, 730, 740, 750, 760, 770, 780, 790, 800, 810, 820, 830, 840, 850, 860, 870, 880, 890, 900, 910, 920, 930, 940, 950, 960, 970, 980, 990, 1000.

June 9.—First race—Seven furlongs—Corolla, 95, 120, 130, 140, 150, 160, 170, 180, 190, 200, 210, 220, 230, 240, 250, 260, 270, 280, 290, 300, 310, 320, 330, 340, 350, 360, 370, 380, 390, 400, 410, 420, 430, 440, 450, 460, 470, 480, 490, 500, 510, 520, 530, 540, 550, 560, 570, 580, 590, 600, 610, 620, 630, 640, 650, 660, 670, 680, 690, 700, 710, 720, 730, 740, 750, 760, 770, 780, 790, 800, 810, 820, 830, 840, 850, 860, 870, 880, 890, 900, 910, 920, 930, 940, 950, 960, 970, 980, 990, 1000.

June 10.—First race—Seven furlongs—Corolla, 95, 120, 130, 140, 150, 160, 170, 180, 190, 200, 210, 220, 230, 240, 250, 260, 270, 280, 290, 300, 310, 320, 330, 340, 350, 360, 370, 380, 390, 400, 410, 420, 430, 440, 450, 460, 470, 480, 490, 500, 510, 520, 530, 540, 550, 560, 570, 580, 590, 600, 610, 620, 630, 640, 650, 660, 670, 680, 690, 700, 710, 720, 730, 740, 750, 760, 770, 780, 790, 800, 810, 820, 830, 840, 850, 860, 870, 880, 890, 900, 910, 920, 930, 940, 950, 960, 970, 980, 990, 1000.

June 11.—First race—Seven furlongs—Corolla, 95, 120, 130, 140, 150, 160, 170, 180, 190, 200, 210, 220, 230, 240, 250, 260, 270, 280, 290, 300, 310, 320, 330, 340, 350, 360, 370, 380, 390, 400, 410, 420, 430, 440, 450, 460, 470, 480, 490, 500, 510, 520, 530, 540, 550, 560, 570, 580, 590, 600, 610, 620, 630, 640, 650, 660, 670, 680, 690, 700, 710, 720, 730, 740, 750, 760, 770, 780, 790, 800, 810, 820, 830, 840, 850, 860, 870, 880, 890, 900, 910, 920, 930, 940, 950, 960, 970, 980, 990, 1000.

June 12.—First race—Seven furlongs—Corolla, 95, 120, 130, 140, 150, 160, 170, 180, 190, 200, 210, 220, 230, 240, 250, 260, 270, 280, 290, 300, 310, 320, 330, 340, 350, 360, 370, 380, 390, 400, 410, 420, 430, 440, 450, 460, 470, 480, 490, 500, 510, 520, 530, 540, 550, 560, 570, 580, 590, 600, 610, 620, 630, 640, 650, 660, 670, 680, 690, 700, 710, 720, 730, 740, 750, 760, 770, 780, 790, 800, 810, 820, 830, 840, 850, 860, 870, 880, 890, 900, 910, 920, 930, 940, 950, 960, 970, 980, 990, 1000.

June 13.—First race—Seven furlongs—Corolla, 95, 120, 130, 140, 150, 160, 170, 180, 190, 200, 210, 220, 230, 240, 250, 260, 270, 280, 290, 300, 310, 320, 330, 340, 350, 360, 370, 380, 390, 400, 410, 420, 430, 440, 450, 460, 470, 480, 490, 500, 510, 520, 530, 540, 550, 560, 570, 580, 590, 600, 610, 620, 630, 640, 650, 660, 670, 680, 690, 700, 710, 720, 730, 740, 750, 760, 770, 780, 790, 800, 810, 820, 830, 840, 850, 860, 870, 880, 890, 900, 910, 920, 930, 940, 950, 960, 970, 980, 990, 1000.

June 14.—First race—Seven furlongs—Corolla, 95, 120, 130, 140, 150, 160, 170, 180, 190, 200, 210, 220, 230, 240, 250, 260, 270, 280, 290, 300, 310, 320, 330, 340, 350, 360, 370, 380, 390, 400, 410, 420, 430, 440, 450, 460, 470, 480, 490, 500, 510, 520, 530, 540, 550, 560, 570, 580, 590, 600, 610, 620, 630, 640, 650, 660, 670, 680, 690, 700, 710, 720, 730, 740, 750, 760, 770, 780, 790, 800, 810, 820, 830, 840, 850, 860, 870, 880, 890, 900, 910, 920, 930, 940, 950, 960, 970, 980, 990, 1000.

June 15.—First race—Seven furlongs—Corolla, 95, 120, 130, 140, 150, 160, 170, 180, 190, 200, 210, 220, 230, 240, 250, 260, 270, 280, 290, 300, 310, 320, 330, 340, 350, 360, 370, 380, 390, 400, 410, 420, 430, 440, 450, 460, 470, 480, 490, 500, 510, 520, 530, 540, 550, 560, 570, 580, 590, 600, 610, 620, 630, 640, 650, 660, 670, 680, 690, 700, 710, 720, 730, 740, 750, 760, 770, 780, 790, 800, 810, 820, 830, 840, 850, 860, 870, 880, 890, 900, 910, 920, 930, 940, 950, 960, 970, 980, 990, 1000.

June 16.—First race—Seven furlongs—Corolla, 95, 120, 130, 140, 150, 160, 170, 180, 190, 200, 210, 220, 230, 240, 250, 260, 270, 280, 290, 300, 310, 320, 330, 340, 350, 360, 370, 380, 390, 400, 410, 420, 430, 440, 450, 460, 470, 480, 490, 500, 510, 520, 530, 540, 550, 560, 570, 580, 590, 600, 610, 620, 630, 640, 650, 660, 670, 680, 690, 700, 710, 720, 730, 740, 750, 760, 770, 780, 790, 800, 810, 820, 830, 840, 850, 860, 870, 880, 890, 900, 910, 920, 930, 940, 950, 960, 970, 980, 990, 1000.

June 17.—First race—Seven furlongs—Corolla, 95, 120, 130, 140, 150, 160, 170, 180, 190, 200, 210, 220, 230, 240, 250, 260, 270, 280, 290, 300, 310, 320, 330, 340, 350, 360, 370, 380, 390, 400, 410, 420, 430, 440, 450, 460, 470, 480, 490, 500, 510, 520, 530, 540, 550, 560, 570, 580, 590, 600, 610, 620, 630

THE NEW YORK CLIPPER

THE FRANK QUEEN PUBLISHING CO. (Limited)
PROPRIETORS.

SATURDAY, JUNE 17, 1899.

RATES.

ADVERTISEMENTS.
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SUBSCRIPTION.

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OUR TERMS ARE CASH.

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Please remit by express money order, check, P. O. or registered letter, and

ADDRESS ALL COMMUNICATIONS

For the Editorial or the Business Department to

THE NEW YORK CLIPPER,

P. O. Box 2,836, or CLIPPER BUILDING,

85 and 90 Centre Street, New York.

In England—The CLIPPER can be obtained, wholesale and retail, of our agents, Smith, Ainslie & Co., 25 New-castle Street, Strand, London, where bound files of this paper may be seen.

In France—The CLIPPER is on sale at Brentano's news depot, 37 Avenue de l'Opera, Paris.

THE NEW YORK CLIPPER publishes only one edition, and that is dated from New York.

QUERIES ANSWERED.

NO REPLIES BY MAIL OR TELEGRAPH.

ADVERTISEMENTS OR WHEREABOUTS NOT GIVEN. ALL IN QUEST OF SUCH SHOULD WRITE TO THOSE WHOM THEY SEEK, IN CARE OF THE CLIPPER POST OFFICE. ALL LETTERS WILL BE ADVERTISED FOR THE CLIPPER POST OFFICE. IF THE THEATRICAL COMPANY IS SOBERLY REFERRED TO OUR LIST OF ROUTES ON ANOTHER PAGE. WE CANNOT SEND ROUTES BY MAIL OR TELEGRAPH.

THEATRICAL.

G. H. L. Atlantic City—Advertise your wants in THE CLIPPER. See rates at head of this column.

S. E. Keota—We cannot add you further than to advise you to address our music publishing advertisers.

A. C. W. Akron—You are indulging in a day dream. Such assistance as you desire is rarely bestowed, and it is generally unwise to seek it. Stay at home and try to be a good daughter to your parents in the hour of trial.

E. S. S. Chicago—Address the party in care of THE CLIPPER.

W. C. P. Buffalo—Address C. S. Lawrence, 303 Broadway, New York City. There is no work published that will give you all the information you desire.

L. H. C. Paterson—Address all of the parties in our care.

BENJAMIN—1. Frank L. Perley, Knickerbocker Theatre Building, New York City. 2. Salaries vary so greatly we cannot quote them.

E. W. H. Auburn—Mark Twain (Samuel L. Clemens) is still living.

C. M. Iowa Falls—You can best decide the matter by advertising in our columns. See rates at head of this column. We are unable to quote salary.

F. R. Hootch Falls—Watch our route list.

A. E. McD. Baltimore—Do as you wish. We are instructed: address letter in care of THE CLIPPER and we will advertise it.

J. H. W. Washington—We do not care to especially recommend any school, and we think in your case private tuition would be more advantageous. Consult some competent judge in your own city.

J. E. Pittsburg—We cannot glean from the wording of your query whether you desire information concerning the tax on an opera house or the company playing therein. Write again.

E. H. L. W. Bridgeport—Address the party in care of THE CLIPPER.

W. D. Kensington—Address Amelia Glover, in care of THE CLIPPER.

T. B. Frankford—Address the party in our care, as it will be necessary to obtain permission to present the play.

J. E. Pittsburg—Address C. S. Lawrence, 303 Broadway, this city.

Mrs. A. B. Riverside—Address James J. Armstrong, 10 Union Square, New York City.

F. V. D. Westwood—Ren Mulford Jr., in care of THE CLIPPER.

Mr. J. B. South—Address Harold Roorbach, 132 Nassau Street, New York City.

Monika, Newark—1. E. Walker, 1807 Broadway, this city. 2. Dick Fitzgerald, 1100 Broadway, this city. 3. Publish instruction books. 3. The party you name might possibly give you the opportunity you seek, after a personal interview. 4. No.

H. T. H. I.—See rates at head of this column. 2. James J. Armstrong, 10 Union Square, this city. 3. Through agency.

J. H. W. Washington—Address letter in our care and we will advertise it.

C. F. A. Akron—The party is unknown to us. Address letter in our care and we will advertise it.

N. M. Phoenix—We have no record of the death of the party. Address letter in our care and we will advertise it.

W. A. B. Norristown—We cannot find the "ad." to which you refer.

B. C. Peoria—1. We think it was Tom Nolan. 2. Address C. S. Lawrence, 303 Broadway, New York City.

J. M. G. Putnam—We cannot inform you whether or not the party is living. We have no record of the death.

C. W. G. Baltimore—Address letter in care of THE CLIPPER.

AMERICA—As superiority in any line is so largely a matter of personal opinion, we always decline to answer queries such as the one you send.

J. H. P. Chicago—The whereabouts of the party is unknown to us. Address letter in our care and we will advertise it.

L. H. Chicago—Address the party in care of THE CLIPPER.

J. H. W. Rome—1. The late Adam Forepaugh ended the circus business in 1893, as manager with the Great National Circus. In 1897 he took out the first circus under his own name. 2. James H. Robinson died in 1890, in Cincinnati, O. We have no record of the other party.

Mr. Z.—We do not know with what show the party is engaged. Address letter in our care, and we will advertise it.

M. Scranton—Mary Anderson made her professional debut Nov. 27, 1873, at Mr. Taylor's Theatre, Louisville, Ky. She retired from the stage in 1890, and was married June 17, 1891, in London, Eng. This was her first and only marriage. Her husband is now in the United States. We do not care to mention the date of her birth.

J. C. B. Celina—We have received two dollars n. y. Will hold ad.

PROF. G. G. Prescott—There is no demand for a one act tragic sketch employing three people.

CARDS.

J. F. S. FAIRVIEW—1. No; after the draw the eldest hand, or "age," is the last player to say whether he will play or pass. The next player to his left must make the first bet. 2. If a player passes or throws up his hand he goes out of the game for that hand and cannot participate further therein. When all the players pass up to the blind hand the dealer, who has the blind to remain in the pot and each of the other players deposits a similar amount. The blind then deals and any player, in his regular turn, may open the pot, provided he has the requisite cards to do so. If no player opens the pot, then each player deposits in the pool the same amount that was previously contributed and the deal passes to the next player.

E. C. Osceola—Write to Dick & Fitzgerald, 18 Ann Street, New York City, for "American Hoyle."

W. A. N. York—1. If the operator of a jack pot is not called he need only show the operators or better. 2. See "Ring" answers.

A. M. Baltimore—In the game of pinochle a trick must be taken before a meld can be scored. It cannot claim game before a play has been made.

J. P. B. Key West—It is the most comprehensive work published on the subject and is generally accepted as authority.

L. N.—If a player discard and draw fresh cards, and while serving him the dealer expose one or more of the cards, the dealer must place the exposed cards upon the bottom of the pack and give the player a corresponding number from the top of the deck, before serving the next player.

BASEBALL, CRICKET, ETC.

H. B. R. Hartford—The batsman was out, he having attempted to hinder the catcher from fielding the ball by stepping outside the lines of his position.

D. J. Philadelphia—The bowler may require the batsman at the wicket from which he is bowling to stand on that side of it which he may direct.

ATHLETIC.

R. J. A. New York City—You will find those pedestrian records on page 108 of THE CLIPPER ANNUAL for 1899.

D. L. Rochester—1. The best recorded running broad jump made in America is 24 ft. 4 in., by A. C. Kraus, at the international games in this city, June 23 last. 2. See "Turf" answers. No answers by mail.

THEODORE, Dayton—We do not keep records of such race performances. We will find the best high and kick record figures on page 114 of THE CLIPPER ANNUAL for 1899.

RING.

J. L. Berton—James Jeffries defeated Peter Jackson in three rounds in San Francisco, Cal., March 23, 1899. Bill Farnan had previously defeated Jackson in the same number of rounds in Australia.

L. A. Mr. Winchester—The published figures, arms outstretched, from tip to tip of fingers, is as follows: Jim Jeffries, 75 1/2 in.; "Kid" McCoy, 76 in.; Bob Fitzsimmons, 75 1/2 in.

R. S. Manington—Bob Fitzsimmons was born at Eleton, in Cornwall, Eng., June 4, 1862.

C. W. N. Detroit—It has been so reported in the newspapers, but we cannot say that he ever authorized such an announcement. A letter addressed to him in care of this office might settle the matter.

A. M. A. H. R. O.—We know nothing about the party named.

P. L. M. Springfield—The report referred to was untrue. Geo. Dixon and the "Kentucky Rosebud" fought a four rounds draw in Philadelphia, Pa., Oct. 29, 1892, and on June 17, 1893, Dixon gained a victory over him in like number of rounds.

W. A. New York—It has been given out that the gate receipts of the fight between Jeffries and Fitzsimmons amounted to \$65,000, and that the prize money was \$15,000. We cannot vouch for the accuracy of the statement.

W. D. Waukanda—James J. Corbett and John L. Sullivan never fought after their battle at New Orleans, La. They had previously sparred in San Francisco, Cal., prior to Sullivan's departure for Australia.

J. W. W. Manson—In case of a drawn battle the money should be returned to the parties who fought it.

Boston.—Neither man was confined to weight on that occasion, and the announcement made as to their respective weights cannot be relied upon.

TUF.

D. L. Rochester—Star Trotter's one mile pacing record, which is 2:30 1/2, was made in this city.

C. E. McI. Baltimore—Write to J. C. Hammett, care of this office.

MISCELLANEOUS.

F. J. A. Sharon—Write to the Jurgens Bros. Jewelry Co., South Carolina Avenue, Broad and Wall Streets, Atlantic City, N. J., or 243 Nicollet Avenue, Minneapolis, Minn.

J. F. Toledo—The dealers in poultry and game at Washington and Fulton Markets, this city, also deal in game, but we cannot refer you to any one making a specialty of peacocks.

H. W. H. Providence—Write to the American News Co., New York City, stating what you want.

Chess.

To Correspondents.

X. HAWKINS—What you say about at once scaling the (or a) solution is no doubt true; but many years ago we decided never to look at a problem unaccompanied by the author's solution, and we still adhere to it. Again—no chess editor of any standing would care for an "instantaneous" solution, yielding no pleasure or no return for the space occupied; in fact, being no "composition," in any proper sense of the term.

Solutions.

BY WM. SCHAFER.

Of Enigma 2,212, Part I.—1. B to Kt 2, P to B; 2. Q to K B sq; and to her 6, mate; if 1. P to K 6; 2. Q to her 3, etc; if 1. K to Kt 4, or ought else; 2. Q to K B sq, or not as yet. Of Part II.—1. R to K R sq, K to B; 2. R to R 6, any; 3. R to B 6, mate; if 1. K to P; 2. R to R 2; and 3. R to B 2, mate. "A neat one."

OF PROBLEM NO. 2,212.

1. P to Kt 4 K to Q 5 Q to K 2 K to Q 3 or 4 2. Q to her 2 K to his 4 Q to her B 4, etc. (a) If 2. K to Q 4; 3. Q to her B 3, etc.

(b) If 2. K to B 3; 3. Q to K 2. Moves

2. Q to K Kt sq to his 4 Q to K sq. As he can

1. Q to her 2 4 Moves 4. Q to K sq. As he can

"Excellent! A high flyer; no equals."

The solution of Enigma 2,212 not yet to hand.

Problem 2,213.—1. K to his R.

Enigma No. 2,217.

We reproduce our Problem No. 800 expressly to inscribe it to Mr. Schafer, who will surely be pleased with it. The author tells us that "it was suggested while examining Healey's and other similar problems."

"The Carpenter's Square and Plummet."

BY GEO. R. CARPENTER.

Kt 6, K 6, Q 2, Kt 2, K 4, K 2, K 2, Q 2, 4.

at Q 3, K 2, 3, and 4.

White to play and give mate in eight moves.

Problem No. 2,217.

BY WM. SCHAFER.

BLACK.

White to play and give mate in four moves.

Game No. 2,217.

We shall soon feel called upon, against our will no doubt, to give some of the heavy, droling games from the current press, but shall strike for the interesting when possible. Meanwhile we offer as a prelude some unmistakable brilliancies, beginning with one fished up by Bro. Reichel.

EVANS GAMBIT.

White. Black. White. Black.

Max Lange, Ludwig Lange. Max Lange, Ludwig Lange.

1. P to K 4 P to K 4 11. P to Q 6 P to P 4

2. K to B 3 K to B 3 12. Q to R 3 Q to R 3

3. K to B 4 K to B 4 13. K to B 4 K to B 4

4. P to K 4 P to K 4 14. K to B 4 K to B 4

5. P to B 3 K to B 3 15. Q to K 3 K to K 3

6. P to B 3 K to B 3 16. K to B 3 K to B 3

7. P to B 3 K to B 3 17. K to B 3 K to B 3

8. P to B 3 K to B 3 18. K to B 3 K to B 3

9. P to B 3 K to B 3 19. K to B 3 K to B 3

10. Q to her 4 K to B 4 20. K to B 4 K to B 4

11. Q to her 4 K to B 4 21. K to B 4 K to B 4

12. Q to her 4 K to B 4 22. K to B 4 K to B 4

13. Q to her 4 K to B 4 23. K to B 4 K to B 4

14. Q to her 4 K to B 4 24. K to B 4 K to B 4

15. Q to her 4 K to B 4 25. K to B 4 K to B 4

16. Q to her 4 K to B 4 26. K to B 4 K to B 4

17. Q to her 4 K to B 4 27. K to B 4 K to B 4

18. Q to her 4 K to B 4 28. K to B 4 K to B 4

19. Q to her 4 K to B 4 29. K to B 4 K to B 4

20. Q to her 4 K to B 4 30. K to B 4 K to B 4

21. Q to her 4 K to B 4 31. K to B 4 K to B 4

22. Q to her 4 K to B 4 32. K to B 4 K to B 4

23. Q to her 4 K to B 4 33. K to B 4 K to B 4

24. Q to her 4 K to B 4 34. K to B 4 K to B 4

25. Q to her 4 K to B 4 35. K to B 4 K to B 4

26. Q to her 4 K to B 4 36. K to B 4 K to B 4

27. Q to her 4 K to B 4 37. K to B 4 K to B 4

28. Q to her 4 K to B 4 38. K to B 4 K to B 4

29. Q to her 4 K to B 4 39. K to B 4 K to B 4

30. Q to her 4 K to B 4 40. K to B 4 K to B 4

31. Q to her 4 K to B 4 41. K to B 4 K to B 4

32. Q to her 4 K to B 4 42. K to B 4 K to B 4

33. Q to her 4 K to B 4 43. K to B 4 K to B 4

34. Q to her 4 K to B 4 44. K to B 4 K to B 4

35. Q to her 4 K to B 4 45. K to B 4 K to B 4

36. Q to her 4 K to B 4 46. K to B 4 K to B 4

37. Q to her 4 K to B 4 47. K to B 4 K to B 4

38. Q to her 4 K to B 4 48. K to B 4 K to B 4

39. Q to her 4 K to B 4 49. K to B 4 K to B 4

40. Q to her 4 K to B 4 50. K to B 4 K to B 4

41. Q to her 4 K to B 4 51. K to B 4 K to B 4

42. Q to her 4 K to B 4 52. K to B 4 K to B 4

CENTRE COUNTER TO K'S OPENING!!

Zambelly. Maroczy. Zambelly. Maroczy.

1. P to K 4 P to K 4 13. K to B 4 K to B 4

2. K to B 3 K to B 3 14. K to B 4 K to B 4

3. K to B 3 K to B 3 15. K to B 4 K to B 4

4. K to B 3 K to B 3 16. K to B 4 K to B 4

5. K to B 3 K to B 3 17. K to B 4 K to B 4

6. K to B 3 K to B 3 18. K to B 4 K to B 4

7. K to B 3 K to B 3 19. K to B 4 K to B 4

8. K to B 3 K to B 3 20. K to B 4 K to B 4

9. K to B 3 K to B 3 21. K to B 4 K to B 4

10. K to B 3 K to B 3 22. K to B 4 K to B 4

11. K to B 3 K to B 3 23. K to B 4 K to B 4

12. K to B 3 K to B 3 24. K to B 4 K to B 4

13. K to B 3 K to B 3 25. K to B 4 K to B 4

14. K to B 3 K to B 3 26. K to B 4 K to B 4

15. K to B 3 K to B 3 27. K to B 4 K to B 4

16. K to B 3 K to B 3 28. K to B 4 K to B 4

17. K to B 3 K to B 3 29. K to B 4 K to B 4

18. K to B 3 K to B 3 30. K to B 4 K to B 4

19. K to B 3 K to B 3 31. K to B 4 K to B 4

20. K to B 3 K to B 3 32. K to B 4 K to B 4

21. K to B 3 K to B 3 33. K to B 4 K to B 4

22. K to B 3 K to B 3 34. K to B 4 K to B 4

23. K to B 3 K to B 3 35. K to B 4 K to B 4

24. K to B 3 K to B 3 36. K to B 4 K to B 4

25. K to B 3 K to B 3 37. K to B 4 K to B 4

26. K to B 3 K to B 3 38. K to B 4 K to B 4

MAJOR LEAGUE.
Brooklyn Is Playing Great Ball—New York
In Second Division—Results of Games.

[illegible]

JAMES HUGHES.

Probably never before in the history of the national game did a young pitcher make such a sensational entry into the leading baseball organization as did James Hughes, in the Spring of 1898, when he joined the Baltimore Club, of the major league, and celebrated the event by allowing the Washington team only two safe hits, and a few days later he did still better, by shutting out the champion Boston without a solitary safe hit. He was born June 23, 1874, at Sacramento, Cal., and earned to play ball at his native place. He soon attracted attention by his clever pitching against amateur teams. In 1896 he accepted his first professional engagement, when he signed with the Victoria Club, of the Pacific Northwest League, but disbanded early in the season, and afterwards pitched for California teams, and made a fine record. One would hardly believe that this young man had been for several seasons vainly trying to induce the California managers to recommend him to some of the managers of major league teams, and was always laughed at for his temerity, yet Hughes is authority for this statement. If some of those managers had been shrewd enough to see that what was in the young pitcher, what a reputation would have made for the one who had discovered the fact. But it was left for Hughey Jennings, the famous short stop, now of the Brooklyn, but then of the Baltimore, to make the "find." This was during the Winter of 1897-'98, while picked teams of major league players were under the management of Barnie and Selee, were on a barn storming expedition to the Pacific coast. Hughes pitched against one of the Eastern teams, and did so remarkably well, allowing the visitors only five safes, but did not come. Notwithstanding all these reports, however, he came East, and it is safe to say that, he has never regretted the day he did so. While Manager Hanlon had every reason to believe that Hughes was all that Jennings had cracked him up to be, he (Hanlon) had no idea that he had been presented with a genuine blue stone diamond, and that, too, without putting up a dollar for purchase money. Hanlon tried out the young man against the Washingtons, on April 18, 1898, and he shut them out without a run, allowing them only two safe hits. A few days later along came the champion Boston, and they stopped at the Monumental City for a series of games. On April 22 Hughes faced them, and the result was that he not only shut them out without a run, but prevented them from making a solitary safe hit, which was certainly a unique feat. These were one two-hit, four three-hit, four-four-bit, and three five-bit games. He participated in forty-nine championship contests during the season of 1898, in thirty-five of which he took part as a pitcher, winning twenty-three, losing eleven, and tying one. His work in the pitcher's position for the entire season was high class, and he was reckoned among the leading pitchers of the country. He was included in the bunch of players transferred from Baltimore to Brooklyn early in this year, and his work thus far this season has been exceedingly good. Up to June 8, inclusive, he pitched in twelve championship games, winning ten, losing one, and being taken out of one in the sixth inning, although Brooklyn finally won the game. Once he allowed St. Louis only three safe hits, twice he held Washington to four hits, and Baltimore and Louisville each made five safe hits to a game. He is handy with the bat, and can chase fly balls as well as any utility man. He certainly has a great professional future before him.

is a good, lively, hustling captain—a man of the McGraw stripe. The New Yorks gave as fine a batting base run as either of our clubs, and were aided by them in many a day. They also put up a fine fielding game, only one error being charged to them. Cleveland, too, fielded fairly well, but had three errors charged to its account. Cleveland batted Seymour, until fifteen men, including Louisville, were bowled out. Cleveland got one base on balls, hit two batsmen with pitched balls and struck out four men. New York made sixteen safe hits, including doubles by Grady and Wilson, the last named making two, off Hill and Stivetts, who did the pitching. Cleveland made three, and Louisville one. Cleveland made five safe hits to a game. Stivetts gave two bases on balls and struck out one man. Time of game, 2h. The score;

| | | | | | | | |
|----------------|---|---|---|----|---|---|----|
| Cleveland..... | 0 | 1 | 3 | 10 | 0 | 0 | —5 |
| New York..... | 3 | 1 | 0 | 0 | 0 | 0 | —6 |

New York's fourth straight victory was gained June 9. Good news was brought to the ten-day's notice-to-quit men that each had an offer of another engagement, which would probably be more acceptable to them than was the one they recently gave up. The new assignment was big back Meekin's return to the Boston Club, Chas. Zimmermann to go to the Louisville, Hill to Baltimore and Carsey to the Buffalo Club, of the Eastern League, the latter being the only one to leave the major organization. The New Yorks won by a narrow margin, 6 to 5, and Cleveland made a big catch. It is a victory, and if you win by a hundred runs it would count for no more than if you win by only one run. Neither Meekin nor Carsey seemed to exert himself to his utmost, and both were quite freely battered. As a rule, Meekin depended upon a fast, straight ball, which he kept sending over the plate, and relying upon his field for support. It was seldom that he called on any of his famous curves and shoots, firmly believing that he could easily win out on his speedy, straight ones, and he didn't doubt the catching force of his back Meekin. He went on Carsey to do his best. He had been unceremoniously turned down by Cleveland, and is only working out the ten days' limit before he must get out for good. The Cleveland made eleven safe hits, including a home run by Harkey and double baggers by Lockhead and Schreckengost, of Meekin who gave one base on balls and struck out two men. New York batted Carsey safely thirteen times, including a double and a triple bagger by Meekin and doubles by Grady and Doyle, and he made a wild pitch. Cleveland made three fielding errors and New York two. Time of game, 1h. 55m. The score:

| | | | | | | | |
|----------------|---|---|---|---|---|---|------|
| Cleveland..... | 0 | 0 | 3 | 0 | 0 | 2 | 10—6 |
| New York..... | 4 | 1 | 0 | 0 | 0 | 1 | 0—5 |

[illegible]

were sent to pieces in the eighth inning, and they could be gathered together and put on a presentable appearance again the visitors did up four runs, and took a lead they easily held the end. One might say, "Only for that reason." Yes, but the reason was that the pitcher whom that would not cut up such capers, and nothing of the kind would happen." St. Louis was neatly strengthened by the appearance of Lavee, late of Cleveland's band of gypsies, who played this game, which was a success. The field and McGean said off. Both pitchers did much better work than the face of the score shows. Young won because the errors behind him were not so costly as were those behind Donahue. Louis made ten safe hits, including double batters by Young, and a triple by McGean. He struck out one man. Young was batted safely eight ones, including a two baser by Lajoie, gave one on balls, made a wild pitch and struck out four men. St. Louis made three fielding errors and Philadelphia five. Time of game, 1h. 45m. The score:

| | | | | | | | | | |
|-------------------|---|---|---|---|---|---|---|-----|-----|
| St. Louis..... | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 4 | 0-8 |
| Philadelphia..... | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1-3 | |

The Phillies presented another victory to the St. Louis team on June 7. If ever the locals had a chance to win a game, this was the one. They were given the chances offered to slip away from them. Their defeat can best be described as a rough dumb work. They outbatted and out-fied the visitors, and yet they could not win. The Phillies did not bat with the regular base men, but with a bunch of hard enough, but that spasmodic way that most of their hits died for they could mature into runs. The game was dragged down out, tedious and uninteresting. With total of only five runs it should not have taken over two hours to play. The visitors made only six safe hits, including a triple bagger by L. Cross and a two baser by Hicks, off Platt, who gave two bases on balls and struck out two men. The Phillies batted Powell safely ten times, including a two baser by Fick. The visitors batted McGean and struck out three men. The only fielding error made in the game was charged to St. Louis. Time of game, 2h. 15m. The score:

| | | | | | | | |
|-------------------|---|---|---|---|---|---|-----|
| St. Louis..... | 0 | 0 | 2 | 0 | 0 | 1 | 0-3 |
| Philadelphia..... | 0 | 0 | 0 | 0 | 0 | 0 | 0-0 |

There was lively time at the session held by these teams June 8, and Captain Tebeau was the chief aggressor. Rain stopped the game at the end of the sixth inning. In the fifth inning the Phillies had a lead of two runs, but in the sixth St. Louis with two singles, a double and a triple, came run to the good. It was raining briskly at this time, and Captain Cooley wanted Umpire Burns to call it the game. He was ridiculed by Tebeau and O'Connor of the visiting team, and called a quitter. The game was continued, and the Phillies ran at a single. Five more hits followed in rapid succession, one of them a triple bagger, and the Phillies scored five runs. After the third hand went out Umpire Burns called the game. Tebeau was charged with foul play, and the Phillies were hit on his bench. He was not there long before he began to grow uneasy; finally he jumped to his feet, crossed to the Phillies' bench and began a tirade of abuse upon the umpire. Patience at times ceased to be a virtue, and he did in this case with Burns, who calmly called him out of the game. The captain ejected Tebeau from the grounds. A big officer grabbed Tebeau, who weakened from his fit of savado and begged not to be put out of the ground in his uniform. After promising to "be good" the Phillies were released, but did not return to the place of the visitors' bench. Aside from its unpleasant features, the game was a beauty in many ways. St. Louis made eight safe hits, including a triple bagger by O'Connor and two doubles by Stenzel, off Fitch, who gave two bases on balls and struck out three men. The Phillies made only seven safe hits, including triple baggers by Lander, McFarland and Cross, and a two baser by Cooley. He gave one base on balls and struck out two men. Only one fielding error was made and that was charged to Philadelphia. Time of game, 1h. 45m. The score:

| | | | | | | |
|-------------------|---|---|---|---|---|-----|
| St. Louis..... | 0 | 0 | 0 | 1 | 0 | 3-4 |
| Philadelphia..... | 0 | 0 | 1 | 1 | 1 | 5-8 |

Pittsburg vs. Louisville.
 These teams performed a double header on June 8, at Pittsburg, Mo. The Louisville team won both games. In the opening game, which was the one regularly scheduled for that day, Tannehill proved too much for the visitors. He was so effective at critical times that they could get in but a single run. Woods was charged with foul play, and the Louisville team, accepting all of seven chances and some of them on balls that had the appearance of going safe when started by a bat. It was clearly evident that had the visitors been favored with more balls, they could have done a little better. The commodity the chances would have been very bright for the former to carry away two victories instead of leaving two to the credit of the locals. Everything seemed to fall in the way of Louisville, while nothing broke well for the Louisville team. 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RYAN, of Waltham, and Beaugard, of Fall River, Mass., rode a fifteen miles race at the Fall River track, June 10, the former winning by ten yards. Beaugard came in at thirteen miles. It was a pursuit race, and the winners were by big machines.

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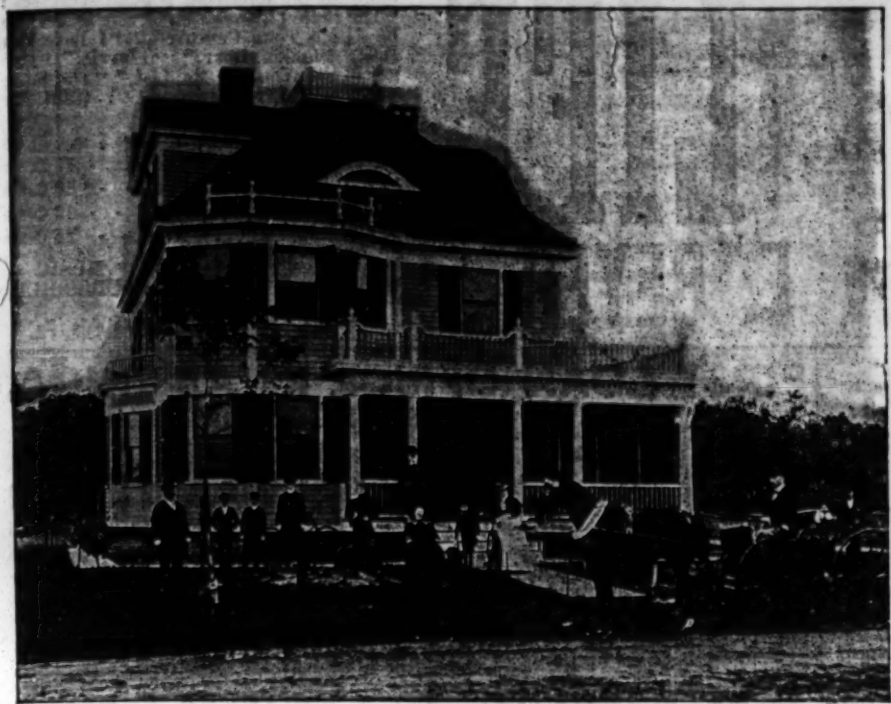
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DETROIT PRESS UNANIMOUS IN THEIR PRAISE.

A CLEVER SKETCH—CRIMMINS AND GORE PRODUCE IT AT WUNDERLAND.—"Tragedy vs. Comedy," the new sketch introduced by Crimmings and Gore, at Wunderland, yesterday, is a laughable disturbance from beginning to end. Miss Gore, as Sarah Bernhardt, is employing actors; in the rehearsal, the comedian, Edgar Bixley, who has been taken in as a third member of the vaudeville firm, does not like the tragedy of "York," and a contest between tragedy and comedy begins right there. The comedian is seized with a desire to "knock out" the tragedian in true arena style. Nothing phases the tragedian, however, not even broom sticks, or revolvers. He proceeds with his rehearsal while the comedian foams in his laughable endeavors to stop him. At last the comedian is so worn out with his work that he falls over exhausted. It is all very cleverly worked out, and there is a new laugh in every movement. The offering altogether is incongruous, for, preceding the sketch, Crimmings and Gore appear in the make up of their act, "What Are the Wild Waves Saying?" and after it the trio gave a cake walk, Miss Gore holding the stage with a song, while the two men change their costumes to complete red and green suits of very gorgeous character.—DETROIT TRIBUNE, May 30, 1900.

There are a pair of home stars on the programme, Crimmings and Gore, who have long had a place among the most grotesque comedians of vaudeville. They have put aside their old specialty, "What Are the Wild Waves Saying?" for a new sketch, entitled "Comedy vs. Tragedy," and it showed the best symptoms of success yesterday when many of the audience shed tears of laughter.

IT IS TO LAUGH!—THIS WEEK'S WUNDERLAND PROGRAMME HAS NO OTHER PURPOSE—ANY ONE who is dieting against fatness should stay away from Wunderland this week if the old saw, "Laugh and get fat," is true. Crimmings and Gore, joined by comedian Edgar Bixley, for the production of their brand new sketch, "Tragedy vs. Comedy," have struck a higher wave of success than in their old one, entitled "What Are the Wild Waves Saying?"—DETROIT EVENING NEWS, May 30, 1900.

"TRAGEDY vs. COMEDY"—DRAMATIC ENCOUNTER AT WUNDERLAND THIS WEEK.—Crimmings and Gore are presenting a brand new sketch at Wunderland this week. There are few more popular vaudeville artists who come to Detroit. Their new piece, which is entitled "Tragedy vs. Comedy," opens with a bit of their familiar act, "What Are the Wild Waves Saying?" Mr. Crimmings and Miss Gore appear in the outlandish costumes that first served to bring them fame, and do a very short turn. The new sketch follows, in which Edgar Bixley is introduced as a third member of the vaudeville firm. The theme of the sketch is one of introducing characters about to join a company of players. Mr. Crimmings, as York, tragedian, is very grotesque, while Mr. Bixley does a good comedy part.—THE FREE PRESS, Tuesday Morning, May 30, 1900.

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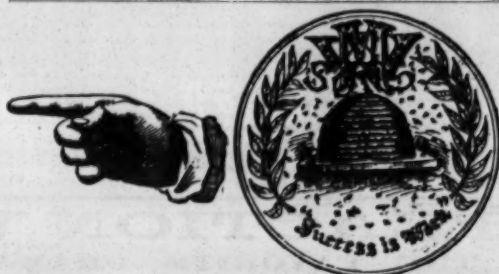
'S OLYMPIA,'
WATEN ISLAND, N. Y.

ALL KINDS, suitable for lady audiences
A. HERGENHIAN, Prop. and Manager.

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Our Staff of Exclusive Writers

WE HEREWITH PRESENT THEIR PREVAILING

NOTE! LACK OF SPACE AND FEAR OF OVERLOOKING SOMEONE PREVENTS AT THE SAME TIME WE ASSURE ALL THAT THE SMALLEST FAVOR

FORD and BRATTON.

DON'T ASK ME TO FORGET.
A better class ballad that will hold its own with the best. A tremendous success with some of our representative singers. Redemanded everywhere. Published in High and Low Key.

MY SUNDAY DOLLY.
Companion to "Only Me." The inspiring narrative of a "wee one" truthfully reproduced. Touches the responsive chord. New and beautiful stereoscopic views, just made by the Chicago Transparency Co.

THE OLD FOLKS ARE LONGING FOR YOU, MAY.
Ford and Bratton's original pathetic story of a young country girl's experience in a big city. A hit as a picture song.

AT THE SOUND OF THE SUNSET GUN.
A positive descriptive "standard" that is a boon for basses and baritones. Noble lyric. A wealth of melody. Published in keys to suit these voices.

LATEST PRODUCTIONS:

MY QUEEN IRENE.
Ford and Bratton's new "Paradise Alley." A Predicted Go! Now being sung in "all parts" to repeated success. Very catchy waltz refrain.

THE CHANGE WILL DO YOU GOOD.
The comic experiences of a certain J. Watkins Brill Esq. Very novel treatment. This song should be "captured" by all laugh inciters.

MANDY FROM MANALAY.
A new kind of coon song. Verses in peculiar rhythm. Story not like any other. Music in Bratton's best vein. It haunts you.

HEIGH HO! ("Love is but a Bubble").
A charmingly refreshing ditty on the "fit for fat" order. Just right for an encore song. The great endorsement this song enjoys is that it is asked for by singers as soon as it is tried over for them.

HOME WAS NEVER LIKE THIS.
A mock ballad of an entirely new style. Pretty waltz tune. Verses enough. Will have its admirers plenty.

YOUSE HONEY TO YOUR MAMMY JES' THE SAME.
An innovation in Southern dialect songs. Tearfully pathetic story of a Mammy's clinging affection for a "wrong gone" daughter. Very strongly rivals their famous "I Love You in the Same Old Way" for sentiment.

I GOT ALL I CAN DO TO KEEP MY HANDS OFFEN YOU.
Another darkey song, but of a decidedly different nature. A smart coon declaration with a catchy refrain that will "carry." Do you hear me—ee!!

KENNETT and UDALL.

JUST ONE GIRL.

The girl song hit of the season. More popular than ever.

I SAY, FLOSSIE (The Naughty Soubrette).

A corking serio comic gem. Worth investigating.

ZIZZY, ZE ZUM ZUM.

The rag time novelty that caught on big and still has a strong "grip."

JUST AS THE SUN WENT DOWN.

The unparalleled war ballad success of the era. Nothing of its kind ever published to equal it from any standpoint. Hit after hit reported by vocalists using this record breaker with stereoscopic views.

LATEST PRODUCTIONS:

ILL SHAKE UP DIS MEAN OLD TOWN.

Another "Hot Time," quaint rhythm—Fine "about" chorus.

AS IT WAS OF OLD.

An excellent high grade "first song" for refined ballad turn.

HONEY LITTLE BLACK BOY DAN.

A Southern croon, with a novel lullaby refrain, makes a dainty specialty in itself.

IS YO GWINE TO THROW YOUR BABY DOWN?

A Darktown Pleasing. The popular order. Specially adapted to the low comedian class.

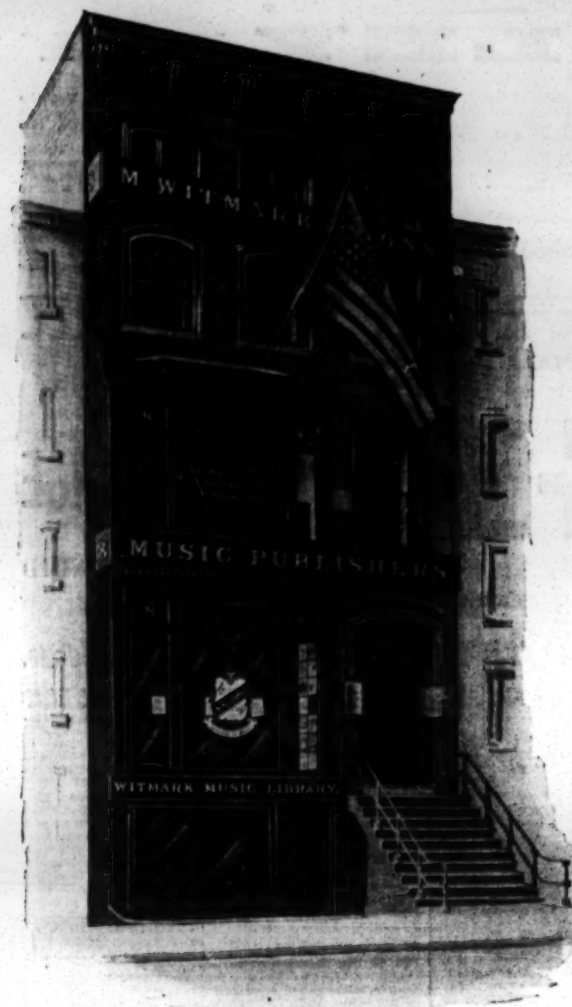
IN PRESS:

JUST AT THE BREAK OF DAY.

Kennett and Udall's worthy companion to their famous "Just As the Sun Went Down." Equally novel, but different in story. Due notice will be given when ready.

JUST SUPPOSE.

A petite song that is "cuteness" itself.



WITMARK BUILDING,
No. 8 West 29th Street, New York.

OLIVER and FAY.

OFT TIMEN.

A high grade "popular" now being used as "best" song by a number of vocalists.

DEAREST MINE. Another of the same class that is winning out.

LINDY. A fine coon song, with a refrain that "repeats well."

WE WANT OUR MOTHER DEAR.

A pathetic appeal of two little ones who felt the want of "the dearest friend." Theme and melody fit each other and both are good.

LATEST PRODUCTIONS.

SHE IS SO GOOD TO THE OLD FOLKS.

A song that contains the elements to "bank on." Proclaimed a next season's success, when it will be prominent in leading singers' catalogues.

IN PRESS:

TEACH ME HOW TO LOVE.

A serio comic novelty, on the "Come Play with Me" order.

BEN HARNEY.

THE CAKE WALK IN THE SKY.

Harney's best rag effusion of all. The melody, in spite of its syncopated arrangement, is the "steepest" he ever gave us. "Resistless" expresses it in one word. Great for single specialty, big acts or finales.

IN PRESS:

TELL IT TO ME.

A Coon "game" song as Harney can write one. Title will become a by word.

GILMORE and LEONARD.

**SWEETHEART,
DEAR HEART,
FOUD HEART,
TRUE HEART.**

DARLING MAZIE.

All that the title implies. Should be sent for by specialty artists.

THE PRETTIEST GIRL IN TOWN.

A clever little waltz song. Bright and sparkling.

TAKE ME TO YOUR HEART, LOVE, ONCE AGAIN.

Declared, by all who hear it, a fine ballad. Certainly recommends itself after one hearing.

HERBERT DILLEA.

I LOVE YOU, THAT IS ALL.

(Words by J. KELLY.) Beautiful sentiment. Fine flowing waltz refrain.

I KNOW NOT WHY.

A charming little high grade encore song.

MY OWN MANILA SUE.

Words by EARL C. WAY. A refined coon song success, with a rag chorus that is bound to win out.

Gratifying Success of WM. DEVERE'S Book of Western Poems.

"Jim Marshall's New Pianner."

CONTAINS:

"WALK," "HE CAN LIKE KELLY CAN," and 30 others.

A copy of this book should be owned by all entertainers. Over 75 valuable autographed letters of endorsement from the foremost professionals in their respective lines. Regular price, \$1.00. Limited number of copies will be sent to professionals (only one to each) at 50c.

CHAUNCEY OLCOTT.

Newest song triumphs introduced by him in his latest production, "A ROMANCE OF ATH- LONE." Each and Every Number a Gem. Breaking all previous records.

MY WILD, IRISH ROSE.

Waltz Song.

MANY YEARS AGO.

(Croon, introducing "Pretty Maid Milking Her Cow").

OLCOTT'S LULLABY.

WE'LL DROWN IT IN THE BOWL.

A Convivial Song.

THE IRISH SWELL.

A Characteristic Hit.

Continued success of Olcott's "Minstrel of Clare" and "Sweet Inniscarra" Songs.

DILLON BROS.

A Large Front Room on Broadway.

A satire on the various "geographical songs" now the go. Equally as clever, and will be equally as successful as their "Put Me On at Buffalo" and "Do, Do, My Huckleberry, Do."

HATTIE STARR.

De Pickaninno's Dream. Very ingenious. Contains a chorus effect that is unique. Splendid for a specialty introducing Pickaninnoes.

Is Gwine To Have a White Man Sure. character act. A darktown resolution. Great for female solo.

In The Mohawk Valley. Illustrations have been made for this ballad.

Sue! Sue! Since I Met You! A decided innovation in coon songs. The verse written strictly in a monotone is relieved with an exceptionally bright refrain.

Do You Love Me? A waltz song peculiar to Hattie Starr's original style, and of which kind she has had a number of successes.

Cupid's a Tyrant. A fine song for baritone or contralto.

LATEST PRODUCTIONS: A story ballad with an inspiring theme. Stereopti- con views are now in preparation.

Gold Cannot Buy a Love Like Mine.

IN PRESS: A good story. A "spoken" introduction in refrain that will "make 'em talk."

A MISCELLANEOUS LIST by Expert Writers, that Will Warrant the "Look Over."

BALLADS AND STORY SONGS:

WHO'S GOING TO MIND ME WHEN YOU'RE GONE. Breen and Geary

PAINT ME A PICTURE OF THE OLD FIRESIDE. Dennis Mackin

THE WEDDING CANNOT BE. Harry S. Miller

SWEETHEART, DEAR. Theo. Westman

YOU MAY REGRET SOME DAY. Ford and Bratton

SHE'LL NEVER KNOW HE LOVED HER. Louis W. Jones

I'LL ASK HIM NOT TO GO. Robert Cone

SWEET CLARIBEL. Theo. Westman

JUST THE SAME AS LONG AGO. W. R. Anderson

ONE LITTLE ANGRY WORD. Isabelle Leaman

THE DESERT WAY (Bass Song). Alf. Hampton and J. A. Silberberg

A LITTLE DREAMING BY THE WAY. Dunbar and Carrington

WITH ALL HER PLEADING HE WOULD NEVER TELL. James O'Dea and Claude Christella

THE STARS ARE SOFTLY GLOWING (Spanish Ser'de) Grace Romans

SEPARATION. Roma THE OLD ORGANIST W. T. Francis

IN MY HEART. Louis Tocaben AH, ME! — W. T. Francis

ALWAYS KEEP YOUR PROMISE, LAD. Joseph Maxwell

WALTZ SONGS, COMIC AND SERIO COMIC NUMBERS:

THAT'S THE WAY SHE TELLS IT TO HER FRIENDS J. O'Halloran

SHE'S MY GIRL (and I Don't Care Who Knows It). L. A. Havens

ONE LITTLE GIRL I KNOW. Fred Gagel

ONLY PLAYING. Matthew Woodward

THE JACK POT (Irish). M. F. Carey

HER FRONT NAME WAS SALLY. Herbert-Gabriel

MAmie DOOLEY. Chas. Young and Billie Taylor

SHE ONLY HAD A DOLLAR IN HER PURSE. Herbert-Gabriel

RAG-TIME LIZ. Carle-Aarons

IMPORTANT, INTERESTING NEWS

REGARDING THE MUSICAL NUMBERS OF

"Clorindy," or "The Origin of the Cake Walk,"

AS PRODUCED AT THE CASINO ROOF GARDEN, N. Y.

By special arrangement the singing rights of these songs were last season reserved for one management; but now, as the rights revert to us, we extend permission to the entire profession to use these hits. The fact that they were only introduced by one or two companies, and in a limited territory, really makes them comparatively new for general use.

PERUSE THE LIST:

DARKTOWN IS OUT TONIGHT,

JUMP BACK, HONEY,

WHO DAT SAY CHICKEN IN DIS CROWD,

LOVE IN A COTTAGE IS BEST,

HOTTEST COON IN DIXIE,

DANCE CREOLE.

ARTHUR DUNN.

I'VE GOT HIM DEAD.

This clever coon "comic" going as big as ever. So different that it could be sung with a number of other darkey songs and yet "stand out."

IN PRESS:

I'M A LITTLE TOO STOUT MY BABY SAYS (ANTI-FAT)

Another quaint coon song of strong individuality by a capable writer. Ready about July 15, 1909.

LITTLE and PRITZKOW.

WATCH HIS PARDNER.

A sporty coon song with a contagious refrain.

MY QUEEN AND ME.

A rollicking little waltz song. Sure to interest any audience.

THOUGH ONCE WE LOVED—WE'RE STRANGERS NOW.

A conventional style of ballad treated in a most unconventional manner. A tried success. Will make a fine duet.

YOU NEVER WAS A FRIEND TO ME.

A "red hot" Ethiopian declaration. Proven a winner.

LATEST PRODUCTIONS.

JUST FOR OLD TIME SAKE.

A beautiful story ballad taken from life. Realistic stereopticon views are being made for this song.

JOSEPH W. STANDISH.

THE HOTEL CLERK.

A continuous "monotone" that tells the trials and tribulations of "Front" in a very humorous manner.

STANDISH and MORELAND.

LET ME LOVE YOU AS OF OLD.

A very popular love ballad. Extensively sung.

A LONG TIME AGO.

Splendid for single ballad or quartette number. Interesting.

STANDISH and THOMPSON.

TWIST SMILES AND TEARS.

A descriptive song very much on the "That is Love" order. Effective story and melody.

IN PRESS. STANDISH and SILBERBERG.

MY ELINORE (Ballad).

I WON'T PLAY SECOND FIDDLE TO ANY YALLER GAL (Coon).

IN FANCY YOU ARE EVER BY MY SIDE (Ballad).

THE RUSTIC BLADE (Descriptive).

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"OUR SALESMAN" (with addenda up to date) containing 100 pages of 1st Violin and Solo Cornet parts of our successful catalogue in that department.

NOW READY—"THE HUMMER"—Our new medley of "populars" for Band. Arranged by W. H. Mackie.

VICTOR HERBERT and
NEW COMIC
"THE
PUBLISHERS OF THE
"The Fortune Teller,"
By VICTOR HERBERT and HARRY B. SMITH.

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SUCCESSSES AND THEIR NEW BIDS FOR POPULARITY.

US FROM MENTIONING THE NAMES OF THE MANY ARTISTS INTRODUCING THESE SUCCESSSES;
IS HEARTILY APPRECIATED.

A. B. SLOANE.

When You Ain't Got No Money, Well, You Needn't Come Around.

(Words by Clarence Brewster.) A coon song hit, the title of which is today a household phrase. Excruciatingly funny stereopticon views just finished to this real success.

Lazy Bill.

(Words by Glen MacDonough.) A unique coon success, with a whistling refrain that "can't leave you."

You Got to Play Rag Time. (Hoot Mon.)

(Words by J. C. Haven.) The great hit at Hammerstein's "Victoria." The enormous success of this song has induced the "unscrupulous" to show their hand again by trying to foist on the public a cruel imitation under an almost similar title, so don't be deceived, and secure the only hit, YOU GOT TO PLAY RAG TIME, by Haven and Sloane.

Jes When I Needs You Mos' You Throws Me Down.

Another successful coon introduction. (Words by Saumenig and Robb.) A. B. Sloane's best in this particular line.

Sweetheart I'll Ever Be True.

(Words by Saumenig and Robb.) A waltz ballad that should be in the collection of every singer. Musicianship put together.

You Once Was Excess Baggage, Now Youse Only Common Freight.

(Words by Saumenig and Robb.) A prime favorite with leading darkey song delineators. Well pointed in story. Chuck full of melody.

While Waiting for the Change.

(Words by Glen MacDonough.) A comic song innovation. Radically different from any humorous number ever offered. A keen satire on the present day department store.

IN PRESS:

She Knew a Lobster When She Saw One.

A comic "Topic."

I'm Always Glad to See You When You'll Buy.

A new style "Ethiopian."

NAT D. MANN.

OPEN YOUR MOUTH AND SHUT YOUR EYES.

Juvenile Novelty par excellence. Stereopticon views are conceded by the Chicago Transparency Co. to be the finest of their kind made by them.

I'VE GWINE TO SAVE YOUR SOUL.

The great success of this March Coon Song. Fine for big act specialty or finale.

IN PRESS:

MY LITTLE 'LASSES CANDY COON.

Another Southern croon on the order of the successful "HONEY, YOUSE MA LADY LOVE," by the same composer.

MATHEWS and BULGER.

IN DEAR OLD LONDON.

(Music by GUSTAV LUDERS.)

The big song hit of their rag time opera, "By the Sad Sea Waves." One of the best character swell songs written in years.

NORTON and CASEY.

IN THE SHENANDOAH VALLEY.

Beautiful number for specialty. Chorus has excellent opportunities for minstrels.

WHERE IS MY BOY TONIGHT?

A song that would be taken up in homes. Fine for harmonizing.

IN PRESS:

SING ME A SONG OF THE SOUTH.

A story song out of the ordinary. Ready Aug. 1.

IMPORTANT FOR QUARTETTES.

JUST PUBLISHED:

The Witmark Collection of Male Quartettes, No. 2.

The Witmark Collection of Female Quartettes, No. 1.

The Witmark Collection for Mixed Quartettes, No. 1.

These books contain all the big hits. Arranged by Charles Shattuck, and sell for the low price of 50c. each.

SPECIAL FOR BASSOS AND BARITONES
Deep, Down Deep.

Chas Shattuck's best song since his famous "HUNDRED FATHOMS DEEP" Published in two keys

SIDNEY PERRIN.

SLEEP, MY LITTLE PICKANINNY, SLEEP. (Words by HEN WISE.)

By the composer of "Mammy's Little Pumpkin Colored Coons." Just as pretty.

THAT BROWN SKIN BABY MINE.

A neat swell coon song favorite. One of the catchiest melodies Perrin ever wrote.

EVERY COON IN THE ROOM TOOK A WINDOW BUT ME. (Words by AL. BROWN.)

Tells the story of a raid on a Cuffed Gemmin's Club House. Very funny.

BABE! IT'S ALL OVER NOW.

A "throw down" in Coontown. Bright, catchy refrain.

DONE SAID ALL I HAD TO SAY. (Words by JUD HICKS.)

A "dryly comic" declaration of a Darktown Belle. Full of taking expressions.

WORK: FREDERIC RANKIN'S

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COMIC OPERA SUCCESSES.

"The Jolly Musketeer,"

By JULIAN EDWARDS and STANISLAUS STANGE.

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By JULIAN EDWARDS and STANISLAUS STANGE.

HORWITZ and BOWERS.

BECAUSE.

The reigning ballad hit. Sung with equal success by concert and vaudeville artists. Going bigger than ever. Published in High and Low Key.

WON'T YOU COME BACK TO ME?

A sentimental ballad that has already demonstrated its possibilities. A tried "sure thing."

YOU WERE THE ONE I LOVED THE BEST.

A truly beautiful love song. Most suitable for Minstrel and Ballad turns. Adaptable for effective, harmonized chorus.

LATEST PRODUCTIONS.

SWEET, SWEET LOVE.

A waltz ballad that promises to be these writers' next big popular success.

YOU AINT CHANGED A BIT FROM WHAT YOU USED TO BE.

A true depiction of "Hoosier" life and love in Indiana. Beautiful illustrations for this conceded success will be ready early next season.

THE LITTLE CHURCH UPON THE HILL.

A good "old fashioned" kind of song that is always welcomed. The thing for Quartet and Minstrel first parts.

IN PRESS.

JUST A MISUNDERSTANDING WITH MY LADY LOVE.

A Coon oddity. The wall of a love sick "black gent." Semi-comic verses, soothing music

SHE'LL NEVER LOVE ANOTHER.

A new treatment of the pathetic ballad relative to the "late strife." Due notification will be given when these new ones are ready.

REMINGTON and GILLESPIE.

I'VE GOT MA HABITS ON.

A crackjack coon hit sung extensively throughout the West.

AIN'T YOU COMIN' ROUND TO SEE ME ANY MORE?

A dainty little serio comic coon song. Nice for a quiet number in a turn.

HAD ENOUGH O' BLUFFIN'-GO WAY MAN.

Bright and to the point. A coon song "discounter."

COME HOME TO DAD.

A pathetic story song, full of heart's interest.

GILLESPIE and EDWARDS.

OH, SUCH A BUSINESS.

A comic success written around a very popular catch phrase. Character comedians get this!

GILLESPIE and WHEELER.

BACK TO MOTHER'S KNEE.

REMINGTON and MORELAND.

IN THE FAR OFF GOLDEN WEST.

A thrilling descriptive song, written on entirely different lines. Climaxes intense.

Just the thing for dramatic song readers.

Just the thing for dramatic song readers.

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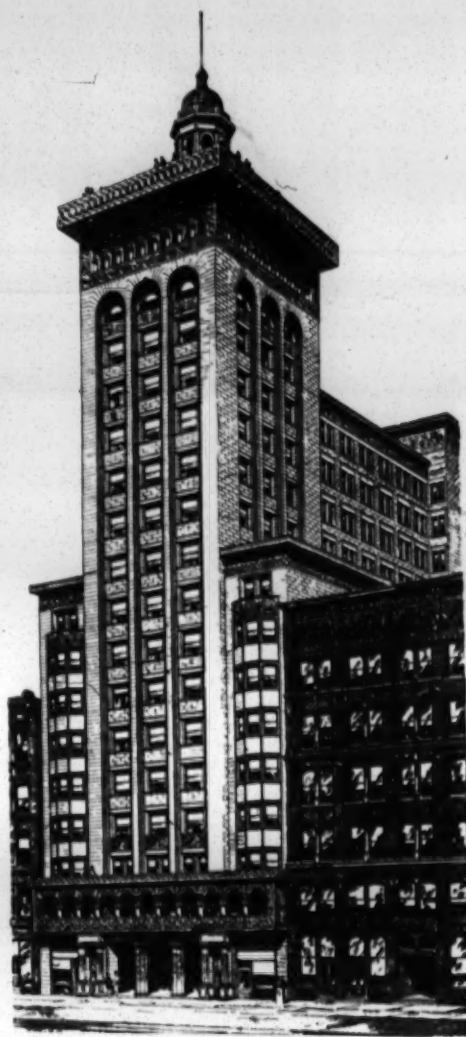
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Just the thing for dramatic song readers.



SCHILLER BUILDING,
Chicago, Ill.

BARNEY FAGAN.

JUST AS THE TIDE WENT OUT.

Mr. Fagan never wrote a better descriptive ballad. Grand thought expressed, melody perfectly set; being sung by a number of "good ones."

KITTY GLENN, TELL ME WHEN.

A little serio comic love song that is thoroughly "Faganesque" in rhyme and tune. Should receive the consideration of song entertainers.

DON'T YOU DARE TO START NOTHING WITH ME.

By the author of "My Gal is a High Born Lady." This should recommend it.

CHAS. GRAHAM.

HER MEMORY BRINGS ME NO REGRET.

Continued success of this taking ballad.

JUST AGREE WITH MOTHER FOR MY SAKE.

We are safe in calling this Graham's best story song. "That" refrain is "there," and it won't be long before it asserts itself.

AUSTIN WALSH.

Miss Divinity.

A quaint march song, with a rarely good "play on the words" refrain.

Let Us Dream the Old Dream Out.

A sentimental ballad with commendable features.

HARRY CONOR.

Miss Helen Hunt.

"Go to Helen Hunt for it." No expression caught on quicker. No comic song made a bigger hit. Still in it.

That Dear Old Dell.

Mr. Conor's new ballad offering. Delightful words and melody.

Illustrated Songs.

Under this heading are gathered, FOR READY REFERENCE, the songs from the various lists on these pages. Correspondence invited. DRAMATIC.—"This Wedding Cannot Be," Harry Miller; "Just as the Sun Went Down," Lyn Udall. STORY BALLADS.—"In the Mohawk Valley," Hattie Starr; "The Old Folks are Longing for You, May," Ford and Bratton; "Paint Me a Picture of the Old Fireside," Dennis Macklin; "Nobody Wants Me Now," Horwitz and Bowers; "My Sunday Dolly," Ford and Bratton; "Gold Cannot Buy a Love Like Mine," Hattie Starr; "You Ain't Changed a Bit from What You Used to Be," Horwitz and Bowers; "Just for Old Time's Sake," Little & Pritzkow. QUANT SERIO COMIC SONGS.—"Open Your Mouth and Shut Your Eyes," Nat D. Mann. COON SONGS.—"When You Ain't Got No Money, Well, You Needn't Come Around," A. B. Sloane; "Honey, You'll Be Sorry That You Shook Me," Hattie Starr. (Poised for by Williams and Walker.) OLD FAVORITES.—"Only Me," Ford and Bratton; "Don't Say So, Daddy," Hattie Starr; "You're So Good, Daddy," Hattie Starr; "Nobody Wants Me Now," Horwitz and Bowers; "My Dear Old Daddy," Minnie Belle; "You'll Never Find Another Love Like Mine," Horwitz and Bowers; "When You Bid Your Mother Good Bye," Palmer and Patton.

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TO MRS. MACART—DEAR MADAM: I desire to congratulate you upon the success of your trained animal act at the Auditorium this week. I made it the closing feature of the present week's programme, as I found it satisfied and held my audience to the last. I consider that you have the best trained animal act on the road.

William J. Gilman

LOOK AT A FEW OF THE MANY TRICKS
Prof. Macart's Animals
Perform, also read the letter from the most particular manager in America.
MANAGERS OF PARKS, GARDENS & EXPOSITIONS,
Wishing an attraction that will draw and please more people than any other,
write immediately.

PROF. FRED MACART.

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No C. O. D'S.

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500 Letter Heads, 1 color, if not much copy... \$ 2.50
If much copy, \$3.75.
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100 Type Stands, 2 colors, any size, 1c. a sheet.
100 7x21 Dates, in lots of 6 sets at one time, 2c. each set.
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